

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

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A NEW CONTRIBUTING EDITOR

WE are most happy to announce that arrangements have been made with **Mrs. ESTELLE M. HURLL**, author of **Child Life in Art, How to Show Pictures to Children**, the **Riverside Art Series**, etc., to conduct a Department of Picture Study in *The School Arts Magazine*. Mrs. Hurl's plan for conducting this department is original. It will interest every teacher. The first contribution and a statement of that plan will appear in the December number.

THE SCHOOL ARTS MAGAZINE

VOL. XV, NO. 3

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NOVEMBER, 1915

Pictures from the Palace of Fine Arts

PANAMA PACIFIC INTERNATIONAL EXPOSITION

By Henry Turner Bailey



Henry Turner Bailey sure that he had seen it all. Perhaps the Palace was planned that way purposely. Art is limitless! The net impression was cosmopolitan. The subjects ranged morally from the north pole to the equator, and technically from a colored photograph to a post-cubist rubbish heap. According to the common people, who always circulated through the vast place, about half the pictures were "trash." That judgment is rather severe, perhaps. But I must confess that not since the big picture shows in Europe in 1912 had I seen so many inexcusable subjects,—especially in the nude. (One charming little maiden, a statuette by Bela Pratt, was worth all the painted nudes put together); and never since the German shows of that year, such crazy-patchwork coloring. To pass from some of

THERE were pictures by the mile! They were hung upon the walls of a building of odd shape, cut up into rooms that proved to be a veritable maze. Nobody was ever quite

the rooms into that which held Pennell's wonderful black and white studies of the Panama Canal, was like going from a boiler factory into a pine forest!

But I looked for the fine art, especially that by American painters. It was not hard to find. The hard thing was to select for *The School Arts Magazine* a few representative examples. I selected at last two portraits, two landscapes, and two story pictures, each from every point of view an "adequate embodiment of the idea."

Compare the two portraits, *The Lady with the White Shawl*, by Wm. M. Chase, and *Himself* by Robert Henri. Compare the two, feature by feature. In each case the shape of the canvas, the pose, every accessory, the light and shade, the color, and the technique, is peculiarly appropriate to the character of the person portrayed.

You may like one better than the other, but no intelligent lover of painting would dare to say that as art one is better than the other. Each is as fine as the other in the masterly adaptation of means to ends. The adequate rendering of that cultivated woman by means of Henri's technique is as incon-



PLATE I. THE LADY WITH THE WHITE SHAWL. BY WILLIAM M. CHASE.



PLATE II. HIMSELF. BY ROBERT HENRI.

ceivable as the adequate rendering of that old man in Chase's technique.

These two pictures are worth remembering for another reason. One seems to show the limits of technique in the direction of naturalistic delineation. Beyond that lies the realm of the cam-

era. The other shows the limits of technique in the direction of cubistic rendering. Beyond this lies the realm of caricature.

The two landscapes reveal the power that lies in composition and handling to create a mood. *Trembling Leaves*,



PLATE III. TREMBLING LEAVES. BY WILLARD L. METCALF.

by Willard L. Metcalf, gives at once an impression of abounding life, of freedom, joy, and infinite possibilities of every blessed kind; *The Closing Hour* by Robert Spencer, gives as quickly a sense of a relentless fate, a monotonous existence, with no happy possibilities whatever.

The composition lines in the first picture are all free and erratic, although subtly controlled by the law of radiation,

the law of living forms. In the second they are all mechanical, rigid, controlled absolutely, even in the foliage masses, by the law of parallelism, the law of the inanimate. The handling of pigment in the two canvasses is similar,—small separate brush touches side by side, rather than broad sweeps melting into one another as in the portraits. But in Metcalf's picture these touches suggest everything tremulous with life and

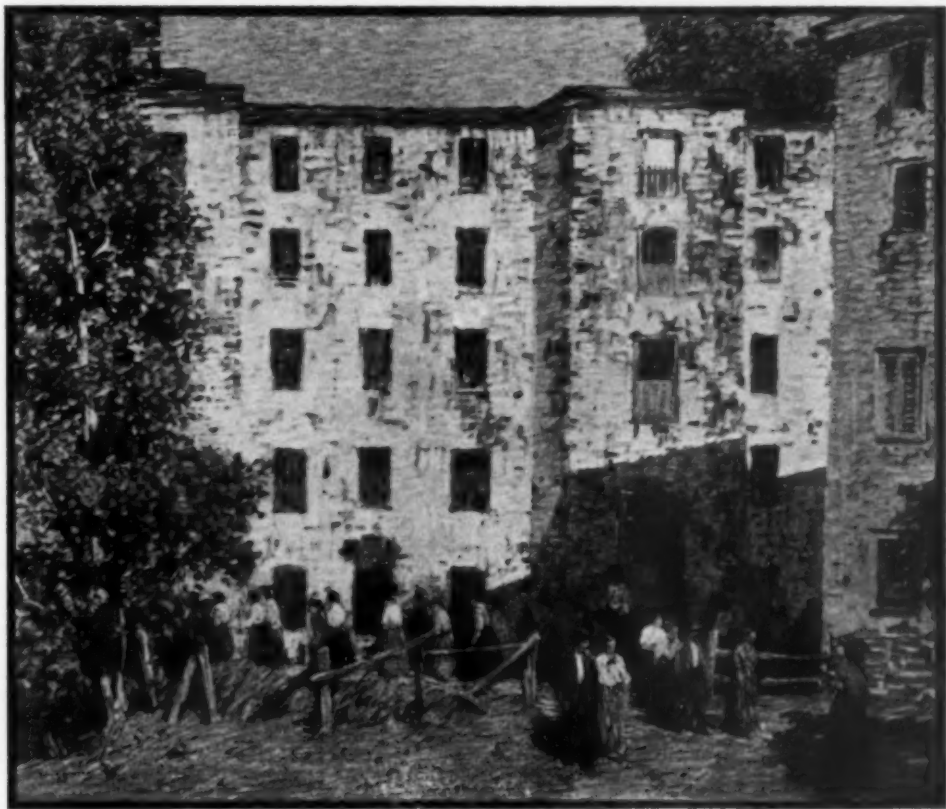


PLATE IV. THE CLOSING HOUR. BY ROBERT SPENCER.

light; in Spencer's they suggest everything dead,—endless repetition of insensate stones and cold panes of glass, of frost bitten leaves and dry grass blades, of squalid people beneath a sky of brass.

Is one a greater work of art than the other? No. You may like one better than the other, but that has nothing to do with the case.

Turning now to the story pictures we shall find other contrasts. *On the Quais*, by Jules Pages, is a scene in Europe. It is afternoon. It is the fall of the year. An old man, an old woman, a younger woman with a homely baby

whose father has gone to the war or is dead, a lot of second-hand books and prints, houses of the oldest section of Paris, with the venerable pile of Notre Dame behind, these make up the picture of a civilization over ripe, passing, pitiful.

The Peace Maker, by Ernest L. Blumenschein, is a scene in America. It is morning. It is spring. A young Indian is trying to patch up a quarrel between a warrior and his wife in the prime of life. Their little son, already armed with a bow, stands with his mother. But the peacemaker's success is doubtful; there is a chasm in the distance



PLATE V. ON THE QUAIS. BY JULES PAGES.

between the man and wife; the outlook is desolate. It is a picture of a perishing race, blindly hastening its own destruction.

A decadent civilization in a storied city, a decadent race in a wilderness. The composition of both pictures is upon the deadly parallels. In one the things man has created are dominant; in the other man himself is dominant, but impotent. In one the vista is filled with the august symbol of a life to come; in the other the vista shows only the hopeless empty desert; but in both, nobody pays any attention to either.

Pages' composition and technique are learned, detailed, sophisticated. Blumenschein's are native, broad, daring.

Each is appropriate to the subject. Each is therefore admirable.

The first task of the art lover is to learn to discriminate between what he likes, and what is good whether he likes it or not.

The exhibition in the Palace of Fine Arts furnished an unrivalled opportunity to exercise discrimination, and to enjoy the best. But without the guiding light of Hegel's definition of fine art, as often quoted in *THE SCHOOL ARTS MAGAZINE*,—"Fine art is the free and adequate embodiment of the idea in a form peculiarly appropriate to the idea itself,"—the opportunity would have proven overpowering. Without some clue as to what to look for in so large a



PLATE VI. THE PEACEMAKER. BY ERNEST BLUMENSCHIN.

collection, one is like a traveler lost in an Amazonian forest, where extent is fatigue, and variety is vexation, and novelty arouses suspicion and fear.

With Hegel's wisdom as guide in any, realm of art, there is little danger of being lost, even when the sunlight of traditional beauty is obscured. With such a guide one may travel with eyes open and with perpetual joy, amused

with this wild experiment, hilarious over that, glowing with calm delight and thankfulness whenever really fine art appears.

With all the vagaries the Palace of Fine Arts had to offer, it presented enough sane works to deepen my conviction that American Art is to be worthy of a place, one of these days, beside the greatest art that man has produced.

What Are We After?

C. Valentine Kirby

Director of Art Education, Pittsburgh, Pa.



C. Valentine Kirby

at times that I wish I could answer this question as ably as my spirit would have me.

Just think of the richness of our heritage from the past, of all the books that so many good people have written, and of the inspiring periodicals, and the lectures, and the endless suggestions—all intended for our guidance and help. It is one grand feast after another, and they come so fast that we cannot digest them, let alone hope of assimilating them.

Or to change the figure, we find ourselves in a maze. What we need to do, I think, is to climb out and up towards the clarifying heights. When we get above the clouds we may find that we are standing where we can see something clearly.

The big question seems to be, Are we working towards some purposeful end? In other words, have we objectives, and if we have, what are they?

As we glance over the few past years, we see that apparently we have had a

YES—What are we after? A very timely and pertinent question, raised, I dare say, by one of many faithful teachers who are willing, but have somehow lost their way. I don't wonder. I myself have felt so helplessly perplexed

number of objectives, different ones at different times. At one time they all seemed to center on perspective—very perspiring perspective. Well do I remember the old gentleman who used to chase long converging lines along a yard rule to an ultimate vanishing point, and I think incidentally expelled most of the art from our various systems. Then for a time we seemed to forget all about drawing, and we just composed. We painted the most wonderful sloppy and fuzzy landscapes, largely accidental, and at times our aim seemed to be art for technique's sake; the "wets" and "drys" lined up on opposite sides of methods in color handling. We are still considerably at sea in regard to color truths and their presentation. In general I believe that in our sincere search for best methods of interpreting art principles and practices to childhood there is a tendency towards superficiality and pettiness. These things are done with the sincerest motives and yet, I believe, they have frequently clouded the big everlasting truths they attempted to clarify.

Now, I believe that our main objective is and always will be a *more beautifully productive life*.

It seems simple, I know, so simple that I am almost ashamed to state it, and yet we do seem to have forgotten something,—to have forgotten childhood in the pursuit of the child's product.

A glance back over the ages impresses one with the universality of the art instinct,—weak and struggling here, strong and virile there, but ever present, differing only in degree and kind. We find it woven and carved, hammered and infused and generally breathed into nearly every known substance. Ever present, common to all, we find certain enduring qualities of patience, perseverance, and sincerity, and the observance of certain satisfying principles and harmonizing laws. Our business seems to be that of perpetuating and refining this instinct for expression in the light of what the past teaches, the present requires, and the future promises. In the fostering of these instincts and the perpetuation of these standards lies the hope of tomorrow—a hope for deeper feeling, finer workmanship and nobler living. Our hope for accomplishment must be founded upon unbounded faith in childhood. Our approach must be thought out in the spirit of democracy. Our degree of attainment in both the individual and the community must be commensurate with the degree to which art is democratized.

The question now is, How are we going to really help the child to bring things to pass?

The best art has always resulted from the elimination of superfluities, from aspiring towards refined simplicity. We have got to clean house from time to time; to do what we do when we buy a new hat or tie—eliminate; to practise Paul's injunction to "Prove all things; hold fast that which is good." Much easier said than done,—this discrimination between the passing fad or fancy and the purposeful enduring thing.

Mindful then of our responsibility for a selection that will work most economically and effectively (in a much too limited time) towards the end desired, we will try to *eliminate*:

- 1st—All projects that appear to be in the nature of purposeless time consuming "stunts" or "busy work."
- 2d—All constructive problems that violate basic laws of fitness and appropriateness. For instance: Paper candlesticks, square cups, saucers, and dishes of paper. These are naturally clay problems.
- 3d—All suggested design problems that permit accidental and slovenly performance, rather than require order and neatness.
- 4th—All influence that tends to place the peculiar technical rendering of a single individual above the importance of the thing rendered, the natural characteristics of the medium, and the rights of all for individual expression. We do not all have to do things in the same way—at least the old fellows didn't. A pencil has not the limitations of a pen and should not necessarily be made to resemble this line instrument. (Note this point in the drawings of Burroughs, Johnson, and Pennell.)
- 5th—All elements in the child's environment that are common and vulgar, for they exert incessantly a powerful though unconscious influence on the plastic receptive faculties of childhood.

We will *hold fast*:

- 1st—Illustrative drawing; because it has brought more joy and vitality into child life in the schoolroom and our course of study generally than any other one influence. It works for visualization for a real concrete image, and if continued right through the high school would sustain to the end that delightful and promising imagination now too often lost in very early years.
- 2d—Good drawing. (I believe it will not go out of fashion in spite of the passing influence of the moment.) It opens the eyes of children; it unlocks the door to the beauties, and to a sympathetic understanding, and

to the refining influences of nature. It is the universal language of industry and the basis of all the arts—real *sincere* drawing is.

3d—Design and color, working toward the development of the inventive, orderly, imaginative child, through problems that provide stimulating interest because of their general fitness in relation to tools, materials, processes, and individual and community needs. All exercises should contribute towards a trained judgment and a refined sense that will express itself in finer manufacture, more intelligent salesmanship, and more discriminating selection,—resulting at last in more beautiful persons, homes, and communities.

4th—Constructive problems and processes requiring intelligent and orderly thinking, choice of appropriate tools and material, and accurate and neat workmanship.

5th—Clay; mentioned especially because of its peculiar responsive plastic qualities, its

inexpensiveness, and the wide field of application. It develops a real concrete knowledge of things,—thought in three dimensions.

6th—Art study leading to a sympathetic understanding of the world's truly great and beautiful work and workers, and the creation of a generally beautiful environment. The picture, the vase on the teacher's desk, the teacher herself, should all be wholesome influences, contributing towards the consummation we are after,—a finer feeling, a more beautiful human expression.

"The main object in every school should be not to provide the children with means of earning a livelihood, but show them how to live a happy and worthy life, inspired by ideals which exalt and dignify both labor and leisure. To see beauty and to live is to possess large securities for such a life."—*Eliot*.

A CREED

I believe that art is the embodiment in every age, material and clime, of men's most beautiful thought and deepest feelings; hence it is too big to be confined alone to the oil painting or marble statue.

I believe that the art instinct is the precious possession of all and not a dispensation to a privileged few. Hence, I believe in the potentialities of all our boys and girls—a faith justified and strengthened by daily accomplishment.

I believe that everyone prefers beauty to ugliness, and that it pays in both dollars and satisfaction for the manufacturer to produce beautiful things and for purchasers to possess beautiful things. Raw material is enhanced in value to the degree that it is advanced from a plane of mere utility to that of utility plus,—plus beauty.

I believe that an art quality is not a superficial attachment like the frosting of a wedding cake, but rather the result of the thoughtful and loving care that has been breathed into the entire work.

I believe that a steel or concrete bridge is as truly a work of art as a mural painting, provided both express perfect fitness, sincere workmanship, and the everlasting laws of beauty.

I believe that art education in our public school is a profitable investment, yielding returns not alone in life's material products but rather in those higher values that work for sweet and wholesome living.

C. VALENTINE KIRBY.

A Motive in Art Instruction

B. F. Larsen

Director of Art and Manual Training, Brigham Young University and Training School, Provo, Utah



B. F. Larsen

A FEW days ago I visited a new manual training shop in a neighboring city. The teacher is an enthusiastic young man who is very much interested in his work.

"Surely you ought to feel the throb of success," I said, "with new equipment, and with so many vigorous young men in whom God has generously planted constructive instincts."

"Yes," he admitted, "but there is one serious drawback to the work here; the boys have to take it, and when working under compulsion they do not give their best efforts."

"But they ought to like this work. What are the boys making?" I asked.

"Well," he answered, "these first year students are required to make forty-one joints, which are in common use, and which they might need to make at some future time in their careers as carpenters."

"How many of these boys have chosen carpentry as their life work?"

"Not a single one of them."

"And they are not allowed to make things which interest them now—things which are related to their present needs?"

"Oh, yes," answered the teacher, "after they have completed the forty-one joints, there may be a week or two left in the Spring for some of the rapid workers to make things for themselves."

Even while the teacher spoke a husky lad of about fourteen years presented one of these interesting joints for the teacher's approbation. The teacher tested the piece with a try square which revealed a half inch of daylight under the blade.

"I can fix that all right," said the boy half aloud, and fastening one end of the joint into the vise he tapped the other with his mallet until it fit the square.

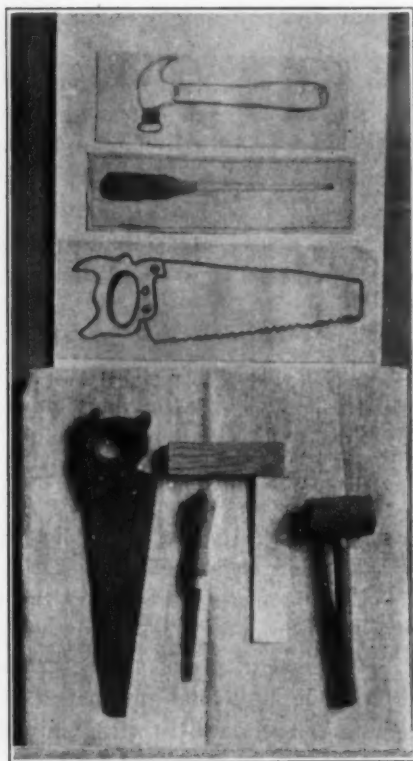
The teacher accepted this careless, deceptive work and tossed the joint into a disorderly drawer while the boy uttered a sigh of relief. His only motive for work was to satisfy the teacher's arbitrary requirements and obtain a passing grade in his course.

"We have created some interest," explained the teacher, "by introducing copper work. We are making appropriate trimmings for our furniture." He displayed some hinges, draw pulls, and escutcheons, but there were no furniture designs in sight on which these trimmings could be appropriately used. The furniture had to be built to fit the trimmings.

I visited next a group of fifth grade children. The boys and girls had been entertaining each other with animal stories. At the suggestion of the teach-



PLATE I. CHILDREN LOVE TO BUILD FLEETS LIKE THIS.



er, these were written and some of them re-written several times, until the English was satisfactory. Each child desired to make his story worth reading and had lovingly labored to make it good. After the problems of English and spelling were all solved, the pupils asked permission to make little books in which they could print their short stories. Forty little booklets in the hands of forty happy artists presented a variety of interesting designs which I cannot soon forget.

These animal story booklets reminded me of a time when a number of public school teachers came with this question: "How can we interest our children in animal drawing? Do tell us how to teach the children to draw good pictures of domestic animals." When these teachers were asked why they were teaching animal drawing and they answered, "Because the drawing

PLATE II. TOOLS AND PICTURES OF THEM
MADE BY GRAMMAR GRADE CHILDREN.



PLATE III. THE PROUD AND HAPPY BUILDERS AND OWNERS OF THE HOUSES.

teacher requires it of us," it was evident that they had not a satisfactory aim.

A short time afterwards, a fourth grade teacher from another school, began to talk with the boys and girls about the busy farmers who were harvesting their crops, working early and late to get the wheat into the stack and the hay into the barn. They decided to be farmers and build a farmyard in one corner of the schoolroom. They had great fun, constructing the barn, building the fences, the wagon sheds, the chicken houses, the pig pens, and making wagons and carriages for the farmers. They brought in the hay and stalked their straw, and then someone suggested that there was not a single animal in sight. Why not make some cows, horses, etc., from wood, to add life and character to "the enterprise"? Splendid idea! every one agreed. Where

and how could they get animal patterns? Draw them. The boys and girls commenced with enthusiasm which never slackened. As fast as satisfactory patterns were produced they were used by the children who drew them, and the slow pupils needed no other stimulus. The teacher did not bother about models, the pupils managed that. No boy asked the teacher, "Is this good enough?" He rather said, "Please help me draw this horse so it will be worth putting into the farm yard."

The children finished their work with joyous triumph and their lives were enriched with the experience of work well done.

The next year the same grade made animal stencils for a nursery border. These stencils were applied in the first grade room to gladden the hearts of the younger pupils.

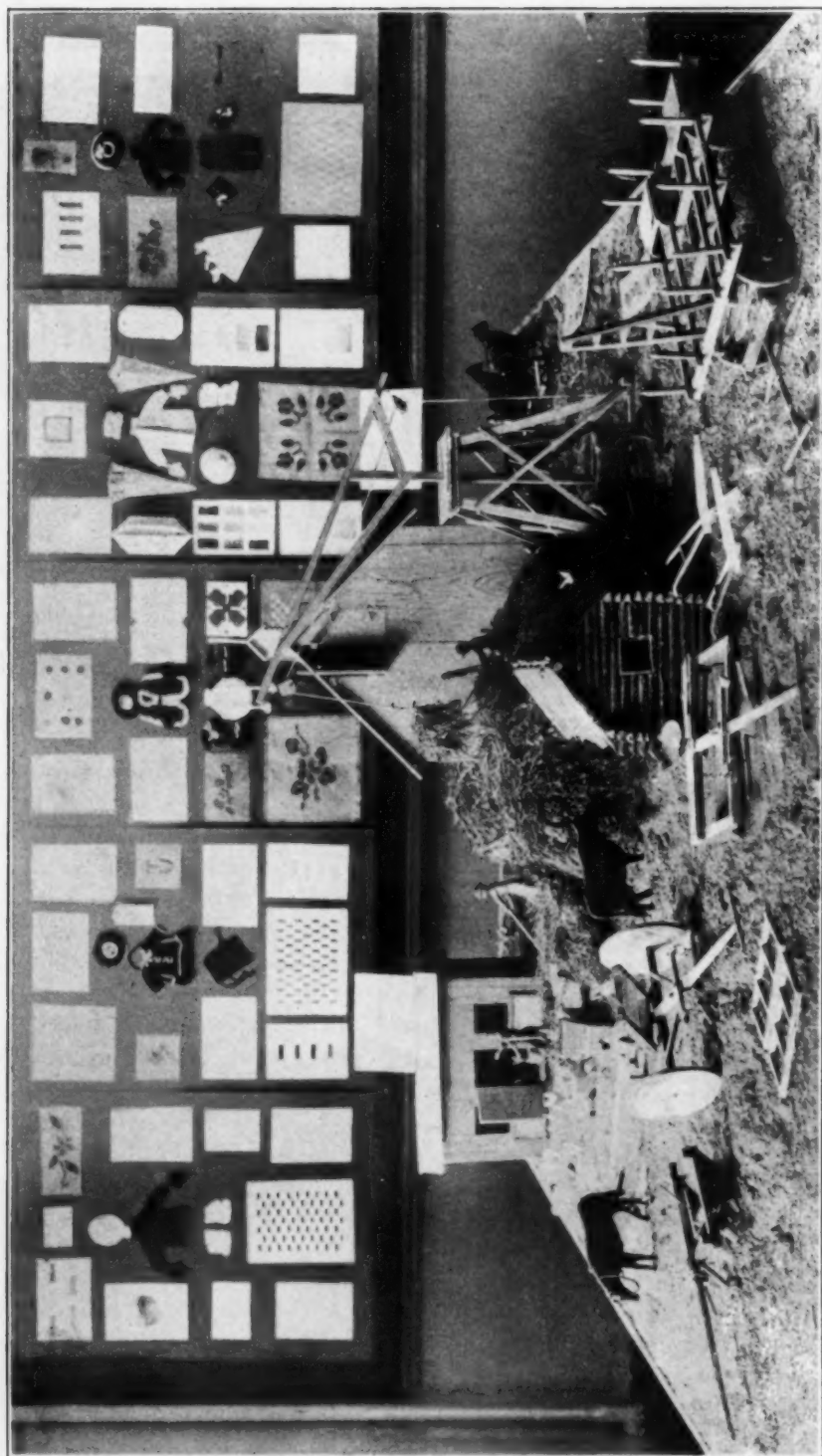


PLATE IV. WHAT HAPPENED WHEN FOURTH GRADE CHILDREN DECIDED TO BE FARMERS AND BUILT A FARMYARD IN ONE CORNER OF THE SCHOOLROOM. THE CHILDREN FINISHED THEIR WORK WITH JOYOUS TRIUMPH AND THEIR LIVES WERE ENRICHED WITH THE EXPERIENCE OF WORK WELL DONE.

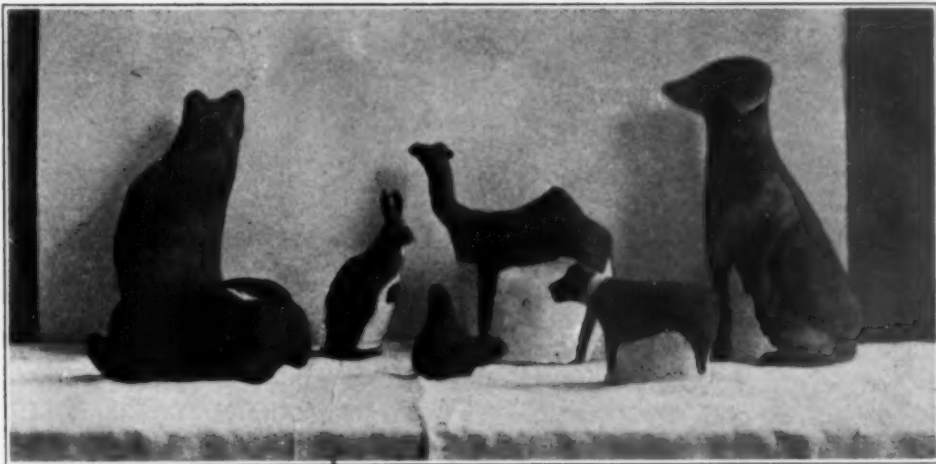


PLATE V. SOME CLOTH ANIMALS MANUFACTURED BY GRAMMAR GRADE CHILDREN.

In officiating as judge in an art contest, participated in by most of the country schools, I noticed that only one teacher exhibited monogram designs. Monogram designing was outlined for grades four to eight inclusive. The teachers had failed partly because they had taught monogram designing to satisfy the county supervisor. The children had failed because they made drawings to satisfy the teacher's requirements.

How different were the designs displayed recently in a local private school! A progressive seventh grade boy made a monogram fob. Immediately every boy in his room desired a fob. A teacher was needed to help with the designs. He had been working in the background and asserted himself openly only when he had created a need for such action. Any teacher who can supply real needs is the lasting friend of boys and girls, and has an opportunity to dominate their lives. Some of the successful monograms began to appear

as signatures on various pieces of art work done by the boys, and very soon the teacher had a splendid chance to teach the subject in both the seventh and eighth grades. The interest increased as the pupils discovered new uses for their monograms.

Many seventh grades contain a generous proportion of large, easy-going, careless boys who need the influence of art. Some of our boys last year were particularly slouchy, and their teacher despaired of ever getting them interested in simple water color landscape painting. The supervisor noticed several splendid little pictures made by a new girl in the class. He carried these to his office. The next morning he entered the seventh grade room early. "Boys and girls," he said, "I have an idea. It may be a rather foolish motion, but I would like to see it tried by this class. I dare not tell you what it is now, but if you will send three boys to my room after school we shall talk about it there and they can report to you in the

morning. Who will volunteer to serve on this committee?" Every boy raised his hand. "You appoint the committee," someone suggested, and the teacher made a careful selection.

The boys chose one of Alberta's pictures and made a charming frame from a piece of new pine board, and the frame was stained exactly the right color.

The next morning one member of the committee exhibited the framed picture to his class and reported somewhat as follows—"Fellow classmates, you know that the hallway on the second floor of this building has practically no good pictures. It is cheerless. The committee discussed this condition and decided that the class can make and frame enough good pictures to cover the walls of that hall. We propose to keep our plans secret until the first of April, and then to stage a short, funny program to which all of the teachers will be invited. At this meeting we shall unveil our pictures and offer them to the school as our April Fool's gift.

We recommend that all pupils commence immediately to paint pictures, and that the best of them be placed where all the class can see them. We further suggest that the best pictures be selected for framing and that each pupil be given the privilege of framing the picture which he likes best." Not one child framed his own picture, but all spent many extra hours painting with the hope that others would see merit in their work. The entire school was stimulated by the enthusiasm of this one class.

The schoolroom is rich in centers of interest which furnish motive for art teaching. The work need not be haphazard, but it must be vitalized and related to the needs of the boys and the girls. They must not be robbed of all opportunity to use their initiative. Ability for self employment is an important requisite of good citizenship. Learning to do furnishes excellent opportunity for learning to beautify. Both must characterize the work in every successful school.

FOR CENTURIES WE HAVE MADE GREAT MUSIC, GREAT PICTURES, GREAT SCULPTURE EITHER AN APPANAGE OF THE RICH, OR THE PROFESSIONALLY VENERATING PARAPHERNALIA OF AN AESTHETIC CURIOSITY SHOP,—TO BE SEEN ON PAYMENT OF TWENTY-FIVE CENTS ON WEEK DAYS, FREE ON SUNDAYS AND HOLIDAYS. THIS IS THE NADIR OF CIVILIZATION; BETTER ALMOST A GENERATION THAT KNEW NOT EVEN THE NAME OF ART THAN ONE THAT SO UTTERLY MISJUDGED IT AS SO TO MISUSE IT. THERE MAY BE SOME QUESTION AS TO WHETHER FREE SPEECH, A FREE PRESS, AND THE ELECTORAL FRANCHISE ARE INALIENABLE RIGHTS OF THE PEOPLE; THERE IS NONE AS TO THE NATURE OF ART; EITHER IT IS THE DIVINE HERITAGE OF ALL MEN, OR IT IS NOTHING; IF IT IS THE EAR-MARK OF A CLASS, THE PRIVILEGE OF A CASTE, IT IS NO MORE THAN THE MONSTER OF FRANKENSTEIN, A DEAD HORROR, MOVING AND SENTIENT, BUT WITHOUT A SOUL.

Ralph Adams Cram.

How to Make Educational Building Blocks

Henry Talbot

Formerly Director of Art Instruction, East St. Louis, Illinois



Henry Talbot

EVERY school ought to have a set of the building blocks I described last month. Wherever manual training has been introduced a set can easily be made by the children.* The first thing to do is to plane several boards to the exact thickness of $1\frac{1}{2}$ " (the rough board will be probably 2"), then to plane several pieces $\frac{3}{4}$ " thick from 1" rough board. If the rough board is warped or twisted it will have to be taken out of winding, that is the high parts must be planed down until the board is perfectly level on both sides, and *exactly* $1\frac{1}{2}$ " or $\frac{3}{4}$ " thick in *every part*. It will pay to be very careful and exact at this stage or you will have much trouble later on. The $1\frac{1}{2}$ " planed board is to be sawn into strips, 3" wide, $2\frac{1}{4}$ " wide, and $1\frac{1}{2}$ " wide when finished.

True up one long edge of the board first, then mark with the marking gauge the required width. Then with rip saw, saw off one strip leaving $\frac{1}{8}$ " for planing the second edge true of the strip sawn off.

Then true up the edge of the part of the board left, mark width of next strip and continue as before.

The $\frac{3}{4}$ " planed board is to be sawn into strips, 6" wide, $1\frac{1}{2}$ " wide and $\frac{3}{4}$ " wide when finished. When the necessary number of strips have been sawn, plane smooth the unfinished edge. Get the edge *exactly* true, the whole length, and the width of strip the *exact* width required.

These strips when perfect are to be cut into certain exact lengths. The best way to do that will be to use a miter box, that all the ends may be at right angles to the sides. In order that all of the same dimension shall be of *exactly* the same length it is well to clamp a block in the miter box, to place the end of the stick against; it will not then be necessary to measure and mark each piece separately. A fixed gauge should be prepared that all of the blocks of the same dimension can be tested by. In cutting to length, skip places where knots or damaged edge occur.

The blocks are worked out on the basis of $\frac{3}{4}$ ", as the unit of proportion. The pieces $\frac{3}{4}$ " thick are one unit thick; and the pieces $1\frac{1}{2}$ " thick are two units thick.†

*One of the problems in manual training classes is to provide suitable models for the first few lessons. They must provide opportunity for sawing and planing and working to measurement. They must be very simple but the result must seem worth while or the interest of the boy will not be held. No boy likes doing exercises or problems. He wants to make *things*. By having an incoming manual training class make as a class a set of these blocks each pupil need only make a few blocks but the set would be finished in a few lessons, and the class could present the result to one of the school.

†To make it easier to understand the drawings I have stamped numbers on the end of each block in my own set with a metal die, and the numbers on the blocks are marked on the drawings. Number 28 means two units square at ends, and eight units long. That is $1\frac{1}{2}$ " x $1\frac{1}{2}$ " by 6" long. —26 means two units wide, six units long. The minus sign before a number means less than two units thick, that is always one unit thick. See view of rectangular blocks Fig. 1, Plate I, published last month. The same mark (—) after a number means a change of shape, as a rectangle cut diagonally .30—means three units wide, nine units long, two units thick. These numbers are the name of the block. See Figs. 2 and 3, Plate I.

$2\frac{1}{4}$ " wide, $6\frac{3}{4}$ " long, with acute angles of about 70° and 20° , 39—.

These long oblique cuts are difficult to make and cannot be done in a miter box unless one is especially made. The slant surface will need finishing with a smooth plane. Allow for this finishing in making saw cut. This gives four more pieces.

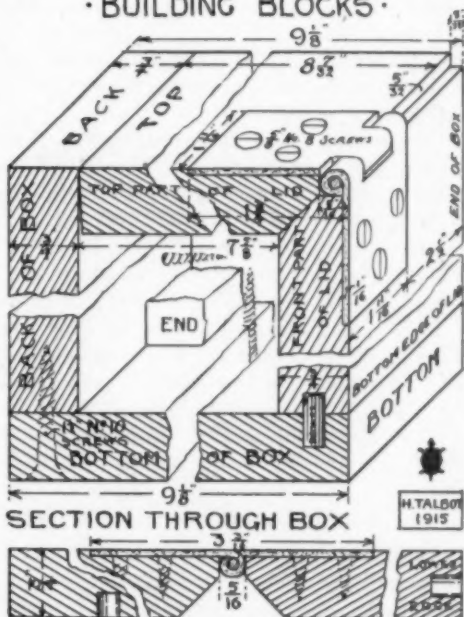
There are ten Triangular pieces, one hundred forty-seven Rectangular pieces, making a total of one hundred fifty-seven pieces for the Elementary Set.

Now the problem is to make the Box to contain these blocks. Arrange all the blocks already cut, after testing their accuracy of measurement, into a rectangular solid $7\frac{1}{2}$ " by $7\frac{1}{2}$ " by 18". See Plate III for arrangement of blocks in box. The inside measurement of box should be $\frac{1}{8}$ " more each way than the total size of all the blocks. This will make the finished size of the end pieces $7\frac{5}{8}$ " by $7\frac{5}{8}$ ". As the finished thickness of the pieces is $\frac{3}{4}$ " thick, the bottom piece which includes the thicknesses of back of box and front part of lid, will be $9\frac{1}{8}$ " wide, the length which includes the thicknesses of the two ends will be $19\frac{5}{8}$ ". The width of back piece includes only the thickness of top part of lid so will be $8\frac{3}{8}$ " wide, the length including the two ends will be $19\frac{5}{8}$ ". These are finished sizes. All these pieces for the box will need end planing, so allowance must be made in marking for the saw cut. See Plates I and IV.

The lid of the box is the most difficult part to make as it calls for bevel planing and the fitting of two hinges. Perhaps one of the more advanced pupils will have to make the lid.

The finished size of each piece of the lid is $\frac{3}{4}$ " thick, $8\frac{3}{8}$ " wide with one 45° beveled edge and $19\frac{5}{8}$ " long. It will be better to cut it at least $8\frac{1}{2}$ " wide to allow for fitting to box after hinges are on.

DETAIL OF BOX FOR CONTAINING BUILDING BLOCKS.



LID OPENED FLAT

PLATE IV.

Bevel one long edge to an angle of 45° . Plane off the sharp edge of the bevel $\frac{1}{8}$ " square to the outer surface of lid.

I have used a steel hinge marked "Stanley Works" of the dimensions shown but I had to countersink the screw holes on the other side of the hinge as I could not find any hinge countersunk the way I wanted it. I used $\frac{5}{16}$ " No. 8, or $\frac{1}{2}$ " No. 7 screws for the hinges, twelve to each box. To make room for pin of hinge, cut a further $\frac{1}{8}$ " into the beveled edge of lid equal to the width of the hinge. In fitting hinge, put in the two outer screws first, and see if lid will open and shut properly. When right put in the other screws.

To secure the lid of the box put two $\frac{1}{4}$ " wood dowels in the upper surface of the front part of the bottom, $2\frac{1}{2}$ " from each end, to fit in holes bored in the lower edge of front vertical part of lid. On the top edge of ends 2" from back of box, put similar dowels to fit in lower surface of horizontal top part of lid. The dowels should be glued in the exposed ends projecting

$\frac{1}{4}$ ", should be rounded to slip in holes in lid easily. These hold the lid in position. The dowels should be $\frac{5}{8}$ " long. To fasten lid on put flat brass hook near outer top edge of ends, to hook over small brass screw, in edge of the ends of top part of lid.

To open box, have hinges towards you, push hooks back and lift up.

Screw back of box $\frac{3}{4}$ " x $8\frac{3}{8}$ " x $19\frac{5}{8}$ " to ends $\frac{3}{4}$ " x $7\frac{5}{8}$ " with three $1\frac{1}{2}$ " No. 10 steel screws to each end. Screw bottom $\frac{3}{4}$ " x $9\frac{1}{8}$ " x $19\frac{5}{8}$ " to back and ends, with three $1\frac{1}{2}$ " screws to each end and three screws to back.

In cutting back and bottom see that you allow in their width for the thickness of the lid. Too much can be planed or sandpapered off.

Place the blocks already cut, in the box as shown on Plate III, arrangement of blocks in box.

The Supplementary Set of 212 pieces includes arches and turned and beveled pieces.

The Box is similar to that for the Elementary Set, and some of the straight line pieces in that set are duplicated in this set.

FOR MAKING.

THE SUPPLEMENTARY SET. The following pieces will be required. See Plate V.

Rectangular Pieces similar to that of Elementary Set.

2 pieces $\frac{3}{4}$ " x 6" x 6" when finished	-88
8 pieces $\frac{3}{4}$ " x $\frac{3}{4}$ " x 6" when finished	-8
13 pieces $\frac{3}{4}$ " x $\frac{3}{4}$ " x $1\frac{1}{2}$ " when finished	-2
18 pieces $\frac{3}{4}$ " x $1\frac{1}{2}$ " x $1\frac{1}{2}$ " when finished	-22
4 pieces $1\frac{1}{2}$ " x $2\frac{1}{4}$ " x $6\frac{3}{4}$ " Triangular	39-

New Rectangular Pieces

12 pieces $\frac{3}{4}$ " x $\frac{3}{4}$ " x $\frac{3}{4}$ " when finished	1
8 pieces $\frac{3}{4}$ " x $\frac{3}{4}$ " x $2\frac{1}{4}$ " when finished	-3
4 pieces $\frac{3}{4}$ " x $2\frac{1}{4}$ " x $2\frac{1}{4}$ " when finished	-33
4 pieces $\frac{3}{4}$ " x 3" x 6" when finished	-48

Beveled Pieces

16 pieces $\frac{3}{4}$ " x $2\frac{1}{4}$ " x $4\frac{1}{2}$ " when finished	-36-
16 pieces $\frac{3}{4}$ " x $2\frac{1}{4}$ " x 3" when finished	-34-

Corners to Beveled Pieces

4 pieces $\frac{3}{4}$ " x $2\frac{1}{4}$ " x $2\frac{1}{4}$ " when finished	-33-
--	------

These corner pieces can be made by making a long 45° beveled $2\frac{1}{4}$ " strip as for -36- and

-34-, and cutting into $2\frac{1}{4}$ " lengths and beveling one end across the grain; with wide chisel.

Octagonal pieces $4\frac{1}{2}$ units by $4\frac{1}{2}$ units.

8 pieces $\frac{3}{4}$ " x $3\frac{3}{8}$ " x $3\frac{3}{8}$ " when finished -55-

For these eight pieces cut strip $3\frac{3}{8}$ " wide. Cut this strip into pieces $3\frac{3}{8}$ " square. Place saw at angle of 45° in miter box. Clamp squared block $1\frac{1}{2}$ " thick or more, to back of miter box. Adjust the position of the block to the size required for the octagon. Then by putting the square into the angle made by block and back of miter box, you can saw off the required 45° angle. By turning the square three times you can make all the cuts alike without marking. The octagon is not a regular octagon; it is formed by marking $\frac{1}{8}$ " from each corner of the square, this gives the points for the 45° angle. This octagon is to form the top or roof of octagonal turret, formed by placing four pieces of -36- or -34- on end, as shown at bottom of Plate V.

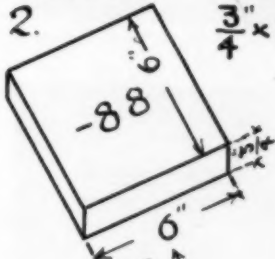
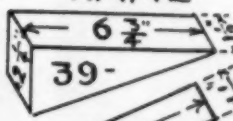

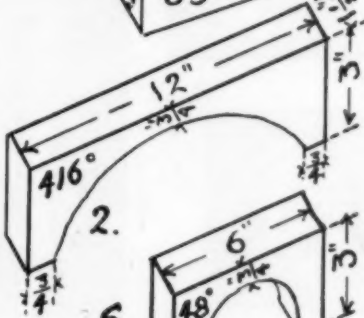

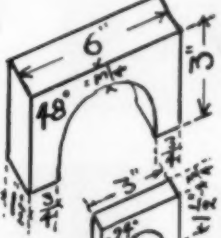


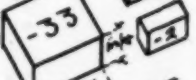

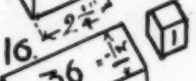

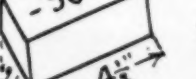

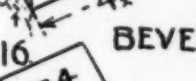
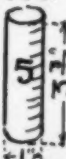


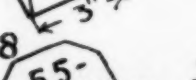
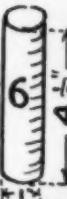

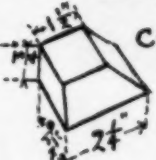
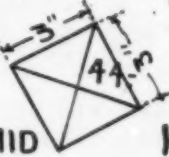
The one Pyramid 44-, can be sawn out of block $1\frac{1}{2}$ " thick by 3" square. Rule two diameters on top surface of this 3" block. This will give the center of each side. Rule on each $1\frac{1}{2}$ " side from these points to the ends of base lines or bottom edges of block. To saw on these lines, place the block on edge in miter box. Clamp beveled block of wood to back of miter box to hold the pyramid piece in position while sawing. Turn the pyramid piece three times and all the cuts will be alike and a pyramid $1\frac{1}{2}$ " tall, 3" square base will be the result.

The four Pinnacles -4- can be shaped out of $\frac{3}{4}$ " x $\frac{3}{4}$ " stick. Saw or plane the point first, then saw square end in miter box, to length of 3".

The Cylindrical Pieces to be used as Columns, can be 1" dowels cut to twelve $4\frac{1}{2}$ " lengths 6, twenty-six $3\frac{3}{4}$ " lengths 5, and four $2\frac{1}{4}$ " lengths 3. Or they can be formed from 1" x 1" square stick, planed first to an octagon, and then the eight edges planed off and finished with sandpaper, and then sawed in miter box to the required length. If the manual training equipment includes a turning lathe, perhaps the columns can be turned by an advanced pupil.

The two large Segmental Arches $1\frac{1}{2}$ " thick, 3" wide, and 12" long 416°, can be made by

BLOCKS FOR SUPPLEMENTARY SET

NO.	NAME	SIZE	NO.	NAME	SIZE
2.		$\frac{3}{4} \times 6 \times 6$	4		$1\frac{1}{2} \times 2\frac{1}{4} \times 6\frac{3}{4}$
4.		$\frac{3}{4} \times 6 \times 6$			$1\frac{1}{2} \times 3 \times 12$
8.		$\frac{3}{4} \times \frac{3}{4} \times 6$	6.		$1\frac{1}{2} \times 3 \times 6$
4.		$\frac{3}{4} \times \frac{3}{4} \times 2\frac{1}{4}$	24.		$\frac{3}{4} \times 1\frac{1}{2} \times 3$
16.		$\frac{3}{4} \times \frac{3}{4} \times 1\frac{1}{2}$	16.		$\frac{3}{4} \times 2\frac{1}{4} \times 3$
16.		$\frac{3}{4} \times 2\frac{1}{4} \times 2\frac{1}{4}$			$1" \text{ diam} \times 4\frac{1}{2}$
16.		$\frac{3}{4} \times \frac{3}{4} \times \frac{3}{4}$	18.		$\frac{3}{4} \times 1\frac{1}{2} \times 1\frac{1}{2}$
16.		$\frac{3}{4} \times 2\frac{1}{4} \times 4\frac{1}{2}$	26.		$1" \text{ diam} \times 4\frac{1}{2}$
16.		$\frac{3}{4} \times 2\frac{1}{4} \times 3$	4.		$" \times 3\frac{3}{4}$
8.		$\frac{3}{4} \times 3\frac{3}{8} \times 3\frac{3}{8}$			$" \times 2\frac{1}{4}$
	OCTAGONAL ROOF OF TURRET			COLUMNS	
					
	PLAN OF -36-PIECES FOR TURRET			CORNER FOR -36-PIECES	
					
				PYRAMID	$1\frac{1}{2} \times 3 \times 3$

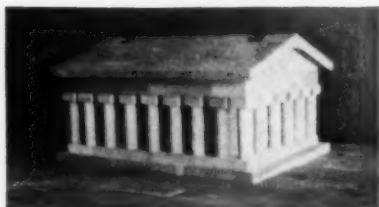
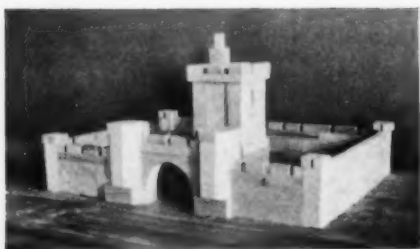


PLATE VI. A FEW OF THE MANY PIECES OF ARCHITECTURE THAT MAY BE CONSTRUCTED WITH THE TALBOT ARCHITECTURAL BUILDING BLOCKS.

making a series of saw cuts through part to be cut away, and chiseling out parts between, and finishing with spokeshave. If you have a power band saw that, of course, will be quicker.

To strike the Arc of the Arch, place a board level with top face of block laid on its back. Then mark the radius $7\frac{1}{4}$ " on a strip of tin, card, or thin wood. Bore one hole in this

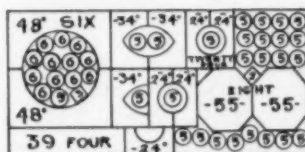
SUPPLEMENTARY
SET
COLUMNS ARCHES
212 PIECES



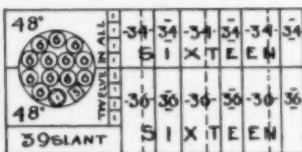
TORTOISE ARCHITECTURAL
BUILDING BLOCKS
NUMBER AND ARRANGEMENT OF BLOCKS IN BOX



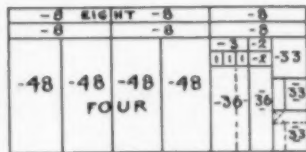
FOR FUNDAMENTAL
STRAIGHT LINE BLOCKS
157 PIECES
USE
ELEMENTARY SET



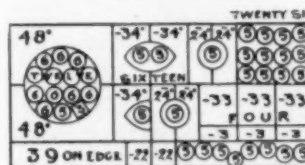
ROWS 1, 2, 3, 4



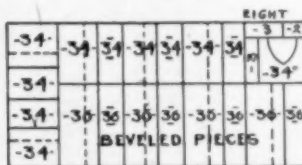
ROW 6



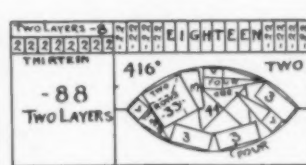
ROW 8



ROW 5



ROW 7



ROWS 9, 10.

PLATE VII.

strip for point of $\frac{7}{8}$ " wire brad, and another hole for pencil point $7\frac{1}{4}$ " away. Find the center of nearer edge of block. Erect a perpendicular to this edge at this point on the prepared board, continued across the block. Fix the pencil point on this line $\frac{3}{4}$ " nearer than the farther edge of block. Drive the brad in the other hole on the line, and strike the arc which should strike the nearer edge of block $\frac{3}{4}$ " from each end of block.

The six large semi-circular arches $1\frac{1}{2}$ " thick, 3" wide, and 6" long 48° , can be cut the same way. The arc $2\frac{1}{4}$ " radius can be struck with an ordinary pencil or carpenter's compasses.

The twenty-four $\frac{3}{4}$ " thick, semi-circular arches $1\frac{1}{2}$ " wide, 3" long -24° , can be sawn with fret saw. If a turning lathe is available the curve can be cut truer and quicker by boring a series of $1\frac{1}{2}$ " diameter holes in two strips $1\frac{1}{2}$ " wide, clamped together edgewise. When bored, cut strips to the required length; separated they will give the $\frac{3}{4}$ " radius semi-circular arch.

The sixteen $\frac{3}{4}$ " thick pointed arches $2\frac{1}{4}$ " wide, 3" long -34° can be formed the same way by turning with $2\frac{1}{4}$ " wide strips, using the same radius, $\frac{3}{4}$ ". The points of the arch can be finished with fret saw or file, or arch can be cut entirely with fret saw.

These 48 arches, 42 columns, 4 pinnacles, 1 pyramid, 8 octagonal, 4

corner beveled, 32 plain beveled, 4 triangular, 69 rectangular pieces, gives a total of 212 pieces.

Arrange them as shown on Plate VI. Arrangement of Blocks in Box. They will fit in $9\frac{1}{8}$ " x $9\frac{1}{8}$ " x $19\frac{5}{8}$ " Box as described for Elementary Set.

Finish the boxes by sandpapering carefully when put together, and slightly round the outer edges.

If made of hardwood they will need no other finish; if made of soft wood it may be better to give them a coat of filler or shellac or varnish, either white or orange. The lid will not be so likely to warp and the box can be kept clean better.

If each block can be stamped on the end its name number it can be referred to definitely in describing how the blocks can be used in Object Drawing, Illustration, History, and Architecture.

The completed sets of Architectural Building Blocks are now ready to be sent to the schools where they are to be used.

The Picture as a Help in Language

Outlined by Ronald F. Davis

Written by Mr. Bailey



Ronald F. Davis

born children come to school with a fair understanding of ordinary language, and some ability in using it.

The teacher's first language work is usually that of helping children to read. In this work the use of the object itself as a source of ideas is of primary importance. The idea in the mind first, before the symbol of that idea—the written or printed word—is used as its expression, is absolutely essential. Objects, then object words; action, then action words; qualities, then quality words,—such is the order in the first teaching of reading.

Frequently the transition to the printed page is made too soon. The child is allowed to say "I see a cat," or "I see a wolf," when no such animal is present. Just here the picture presents itself as the happy bridge between the concrete object and the abstract idea. The transition then becomes so natural and so easy that the little reader is hardly conscious of any transition at all. With such a picture at hand as that shown first in Plate I, such sentences as

the following are sure to be made with pleasure:

I see a little girl. I see a dog. I see a pup. I see a fence. I see a door. I see a bush. I see a walk. The walk is made of stone. The dog has long soft hair. The dog has a bushy tail. The pup's tail is sharp. The pup's hair is short. The pup's hair is dark. The dog has light hair and dark hair. The girl's hair is light. The girl holds the pup. The girl looks at the pup. The dog looks at the girl. The girl is talking to the pup. The girl says "Kiss me."

The endless combinations of such words, in sentences of various kinds, so necessary as drill, will at once suggest themselves to the primary teacher. The artist furnishes a wealth of suggestion for language work, that the overworked and time-starved teacher can hardly furnish day after day, from her own personal experience.

In securing good language work from pictures, the following points are worth considering:

(1) If possible a large picture should be placed in a good light before the class, to be referred to constantly in questioning or directing the attention of the children.

(2) A small print should be in the hand of each pupil for personal and intimate observation.

(3) The children should be allowed to tell about the picture first in their own way. This will reveal to the teacher just what the picture says to them, and indicate the points to be brought out by questioning.



KISS ME. *Holmes.*



LITTLE RED RIDING HOOD. *Ferrier.*



CAN'T YOU TALK? *Holmes.*

(4) At first the story the picture tells is all the children are likely to appreciate. The artist's art in telling the story is beyond them. In other words the elements included under such topics as composition, space division, dark-and-light, medium, technique, etc., are of such a character that little children cannot, as a rule, give a genuine and intelligent response to them. Gradually such a response will develop with age and experience in drawing and designing.

(5) The final questions should be calculated to leave in the mind a vivid impression of the picture as a whole, of its story or meaning. No picture should be studied to death, and left dismembered. In the end the child should like the picture better, and have a keener eye for all pictures.

Here are some reasonable questions about the third picture, Plate II:

What is the name of this picture? Who has been saved? From what? By whom? Was the little girl in bathing? How do you know? Why is the clothing of the child drawn up in a point near the dog's head? Why is his mouth open? Upon what is the child resting? Upon what is the dog resting? Why not on the beach itself? Does the wharf help you to understand the whole story? Why are the dark clouds put into the picture? What does the smoke of the steamer tell about the weather? Why are the gulls in the picture? Why is the little girl so still? Does she need other help? Can the dog give that? What does his face say? Do you think this dog is handsome? Does he look strong and kind? Do you know the name of this kind of a dog? Have you ever heard other stories about the good things dogs of this kind have done? Do you know a dog who helps anybody? Who painted the picture? Do you think he loved dogs? Do you like the picture? Why? Is it well named?

The artist's name should always be associated with the picture. Facts about the artist's life are of little importance at first. The child is not interested in them, and, as a rule the picture is

quite intelligible to one who knows nothing about them. The facts that Landseer loved animals, and that Millet loved his peasant neighbors, are of course worth knowing; but the important fact is that all artists love beauty and have the trick of seeing it everywhere.

The character of the pictures selected for language work should have a direct appeal to the child. While children vary a hundred and eighty degrees in responsiveness, it is safe to assume in class instruction that pictures of children associated with animals are most likely to be generally appreciated first. Six of these are shown in Plates I and II. Pictures of children in relation to their mothers, or others who take good care of them, come next in order of interest, Plate III; and then pictures which show the work-a-day world with which children are familiar, such as those shown in Plate IV.*

All of these contain elements to which the child responds at once because of his own previous experience. He may never have been in precisely the same circumstances himself,—one charm of the picture lies in the fact that he has not—but he has had associations enough with the real world to enable him to appreciate keenly the story of the picture.

In studying a picture to enjoy its story, the following general outline may serve as a guide:

- (1) Notice all the objects in the picture and their details.
- (2) Discover the principal object in the picture.
- (3) Notice the relation of all the other objects to this principal object.

*These plates show twelve of "Brown's Famous Pictures," somewhat reduced in size, made especially to fit the page of the magazine and here reproduced through the generous co-operation of the publishers, The George T. Brown Co., Beverly, Mass.



THE PET BIRD. *Van Bremen.*



FAMILY CARES. *Barnes.*



SAVED. *Landseer.*

PLATE II. CHILDREN IN RELATION TO THE ANIMAL WORLD



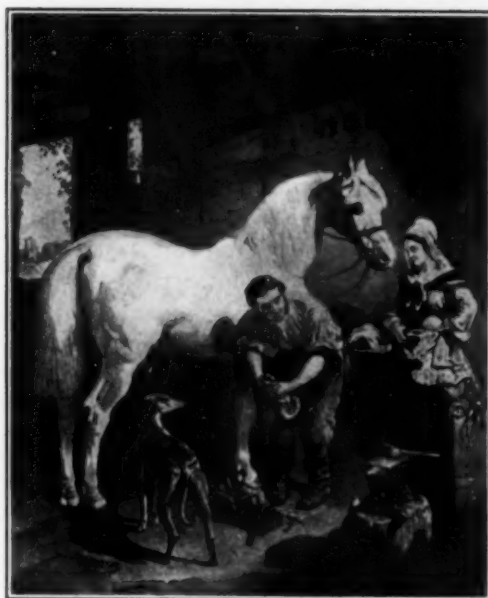
HOLY FAMILY. *Knaus.*



FEEDING HER BIRDS. *Millet.*



SCHOOL IN BRITTANY. *Geoffrey.*



VILLAGE BLACKSMITH. *Herring.*



THE BALLOON. *Dupre.*



A HELPING HAND. *Renouf.*

PLATE IV. OCCUPATIONS IN WHICH CHILDREN ARE INTERESTED

(4) Find a reason for the presence in the picture of each object. See how it helps to tell the story.

(5) Having read the story of the picture, decide whether the artist's name for the picture is the best one, and why.

(6) Decide whether the story is one that would be heard with pleasure again and again. In other words, whether the picture is one that could be seen with pleasure day after day.

(7) Decide whether you like it yourself and why.

In the progress of language work through the grades the pictures selected for study should become richer in associational values. Little Red Riding Hood, Plate I, for example is immortal in the realm of folk lore and literature; the Village Blacksmith, Plate IV, cannot be thought of apart from the poetry of labor; the Holy Family, Plate III, has historic and religious ties. But as the pictures ascend in the scale of

importance as works of art, they should become less and less subject to the attacks of the language teacher. To allow little children to make primer sentences from Titian's *Assumption of the Virgin*, or Tintoretto's *Bacchus and Ariadne*, or Alexander's *Pot of Basil*, is as bad as to require children to analyze and parse *Paradise Lost*. Such folly is likely to close forever the gateway to the highest pleasure art affords. The masterpieces should be known, of course, and studied, and loved. They should be written about also; but by the time the pupil is ready to appreciate the *Sistine Madonna* he is no longer making sentences in words of one syllable! The greatest pictures may be the subject of high school essays, but should never be the subject of kindergarten drill in the use of words.

VERY FEW OF THE PUBLIC SCHOOL CHILDREN OF TODAY MAY PROVE TO BE THEMSELVES ARTISTS, BUT ALMOST EVERY CHILD CAN GRADUALLY LEARN TO APPRECIATE AND ENJOY WHAT IS BEST IN THE WORKS OF THE GREAT MASTERS. DIFFERENCES OF TEMPERAMENT INCLINE INDIVIDUALS TOWARD ONE BRANCH OF LITERATURE RATHER THAN ANOTHER, FOR EXAMPLE, TOWARD POETRY MORE THAN TOWARD HISTORY, OR VICE VERSA, AND SIMILAR DIVERGENCIES OF TASTE ARE TO BE EXPECTED IN THE MATTER OF PICTURES. BUT IT REMAINS POSSIBLE FOR TEACHERS TO SEE THAT NO KIND OF TRULY GREAT ART REMAINS ABSOLUTELY BLANK AND MEANINGLESS TO THE CHILDREN UNDER THEIR CHARGE.

M. S. Emery.

Good Ideas From Everywhere

FOREWORD

TO OUR READERS: This Department aims to present each month the most helpful suggestions at hand. Topics called for in good courses of studies, projects that have proven their value in the schoolroom, original work by children, are here illustrated and described. If you will send to our office the course of study you use with topics that you would like to see illustrated indicated by a check mark, we will endeavor to take them up in order in this department. But please remember that we must have your request for help at least three months in advance of publication, that our answer may appear on time. We must know before December 1st, for example, about any **March** topic you would like to see treated in this Department. We welcome Good Ideas, and will pay for original material that we can use.—THE EDITORS.

QUOTATIONS USEFUL DURING THE MONTH OF NOVEMBER

SELECTED BY ABBY P. CHURCHILL

Nature-Study Instructor, State Normal School, Fitchburg, Mass.

THE MONTH ITSELF

November breathes no flattering tales;

The plain truth-teller of the year,
Who wins her heart, and he alone,
Knows she has sweetness all her own.

* * * * *

This is the month of sunrise skies
Intense with molten mist and flame;
Out of the purple deeps arise
Colors no painter yet could name:
Gold lilies and the cardinal-flower
Were pale against this gorgeous hour.

Lucy Larcom.

No warmth, no cheerfulness, no healthful ease,
No comfortable feel in any member—
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves,
No birds,

November. *Thomas Hood.*

November woods are bare and still;
November days are clear and bright;
Each noon burns up the morning's chill;
The morning's snow is gone by night.
Helen Hunt Jackson.

THE SNOW

The stealthy nights encroach upon the days,
The earth with sudden whiteness is ablaze,
And all her paths are lost in crystal maze!
Unknown.

The speckled sky is dim with snow,
The light flakes falter and fall slow;
Athwart the hill-top, rapt and pale,
Silently drops a silvery veil.

J. P. Trowbridge.

THE TREES

A lonely fir tree is standing
On a northern barren height;
It sleeps and the ice and snowdrift
Cast round it a garment of white.

Heine.

I remember, I remember
The fir trees dark and high;
I used to think their slender tops
Were close against the sky. *Hood.*

O hemlock trees! O hemlock trees! how faithful
are thy branches!
Green not alone in summertime,
But in the winter's frost and rime!

Longfellow (Translation).

The hemlock broods above its rill,
Its cone-like foliage darker still
Against the birch's graceful stem.

Whittier.

The hemlock's nature thrives on cold;
The gnash of northern winds
Is nutriment to him.

Emily Dickinson.

High on a hill a goodly cedar grewe,
Of wondrous length and streight proportions,
That far abroad her daintie odors threwe.

Spenser.

O'er yon bare knoll the pointed cedar shadows
Drowse on the crisp gray moss.

Whittier.

Sweet is the juniper but sharp his bough.

Spenser.

And on a ground of sombre fir
And azure-studded juniper
The silver birch its buds of purple shows
And scarlet berries tell where bloomed the sweet
wild rose.

Whittier.

The sighing oaks, the evergreen's dark pride,
And shivering beeches, keep their leaves alone.

Elizabeth Akers Allen.

THE FLOWERS

Each day I find new coverlids

Tucked in and more sweet eyes shut tight;
Sometimes the viewless mother bids

Her ferns kneel down full in my sight;
I hear their chorus of "good night";
And half I smile and half I weep,
Listening while they lie "down to sleep."

Helen Hunt Jackson.

Gone hath the spring, with all its flowers,
And gone the summer's pomp and show,
And autumn in his leafless bowers

Is waiting for the winter's snow. *Whittier.*

The leaves are swept from the branches,
But the living buds are there,
With folded flower and foliage,
To sprout in a kinder air.

Bryant.

On hill and glade, the flowers fade,
The bleaching grass is all a-cold;
The leaves all frayed, in dust are laid,
The shrewd and churlish winds grow bold.

Like jealous thieves they tear the leaves
That shiver, clinging to the tree;
The Eden leaves—the heart, it grieves,
The chilly air's a prophecy.

Alter Abelson.

The leaves are fading and falling,
The winds are rough and wild,
The birds have ceased their calling,
But let me tell you, my child,

Though day by day, as it closes,
Doth darker and colder grow,
The roots of the bright red roses
Will keep alive in the snow.

Alice Carey.

THE BIRDS

Fly away, little bird, with the bonnie red breast!
I remember one day well,—we both love it
best,—

I found in their cradle, so dreamy and deep,
Blue eggs,—bits of music were in them asleep,—
Don't forget this wee nest so empty to-day!
Fly away, little bird, fly away!

Unknown.

They'll come again to the apple tree,
Robin and all the rest,
When the orchard branches are fair to see
In the snow of their blossoms dressed.
And the prettiest thing in the world will be
The building of the nest.

Margaret E. Sangster.

... the ocean eagle soared
From his nest by the white wave's foam
And the rocking pines of the forest roared,—
This was their welcome home.

Felicia Hemans.

THE BIRDS' FAREWELL

Our dear little children:

We must bid you good-bye,
For November is here and it's time we should
fly
To the South where we have an engagement to
sing,
But remember this, dears, we'll return in the
spring.

We're sorry to leave you—too sorry for words,
But we'll always remain

Yours sincerely

The Birds.

NOVEMBER PROJECTS FOR ALL GRADES

NOTE: While these projects are not arranged specifically by grades, they are arranged in order of difficulty, the most elementary first, that teachers may be able to select, the more readily, projects within the powers of their own pupils.



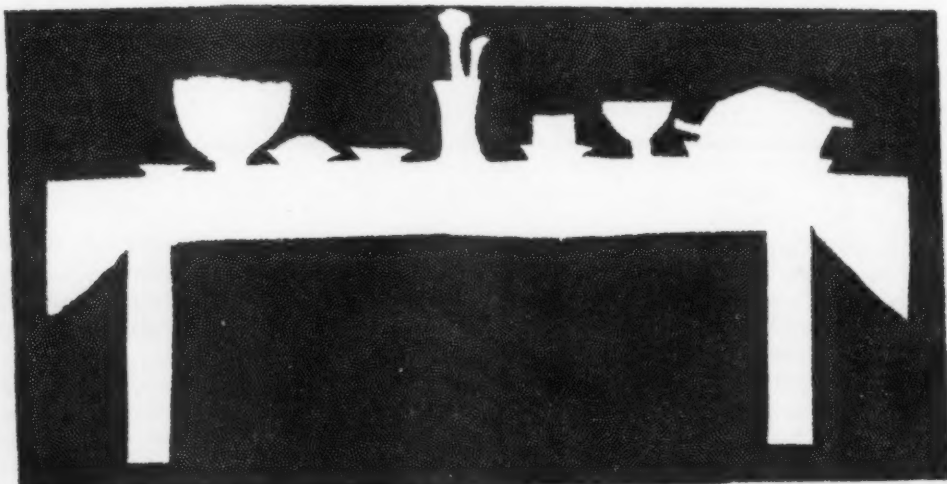
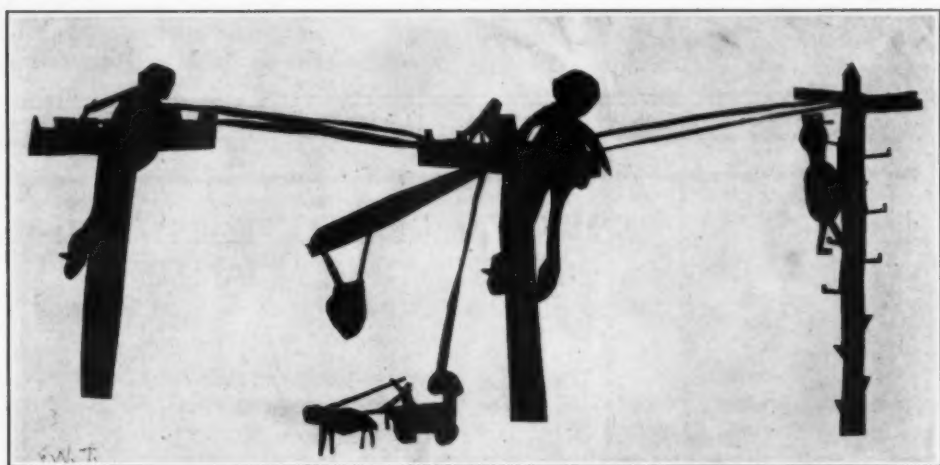
NOW THE REIGN OF THE EVER- GREENS TRIUMPHANTLY BEGINS

The pine tree grew in the wood,
Tapering straight and high;
Stately and proud it stood,
Black-green against the sky,
Crowded so close it sought the blue,
And ever upward it reached
and grew.

PLATE I. TWO ILLUMINATED QUOTATIONS FOR NOVEMBER.

BLACKBOARD TEXTS. A quotation appropriate to the month, selected from those given on the previous pages, and placed on the blackboard with an appropriate design, as here illustrated, will add to the joy and value of the November days. Such designs are also good for the covers of language and literature papers. The designs shown in Plate I, and all others signed B and D, were designed by Mr. Bailey and drawn by Mr. Davis.

CUT PAPER PICTURES. The first, second and third illustrations in Plate II come from primary children in Niagara Falls, N. Y., where Miss Flora M. Redmond is Supervisor. These are built-up pictures. A single part, the horse, for example, or a convenient group of parts, the pole with its "steps" and cross-piece, is cut at one time. The parts are afterwards assembled to



make the picture. The fourth picture on Plate II is a Thanksgiving Table cut in one piece by Lane Schelling, Gr. III, of the Roosevelt School, Somewhere. Side-view and back-view chairs might have been added with good effect, one at each end and two in front.

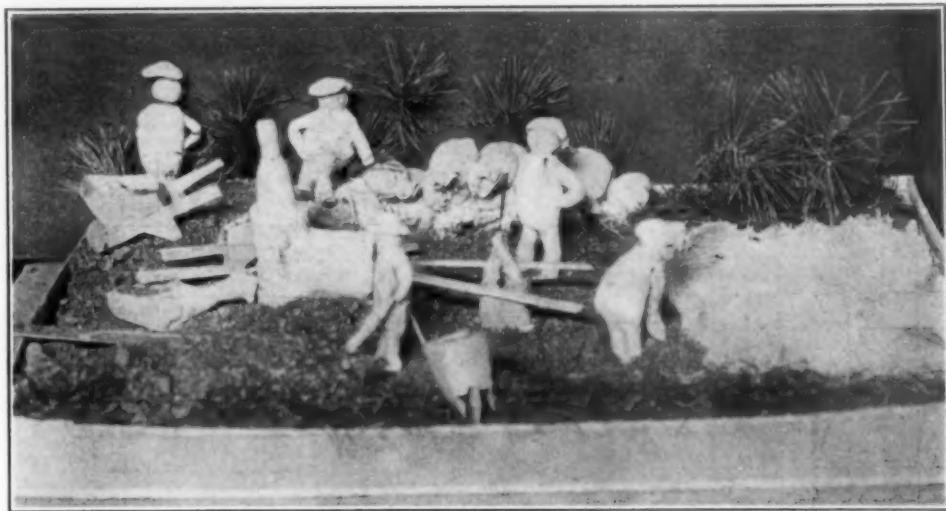


PLATE III. THE PAVING OF VINE STREET, KALAMAZOO, MICHIGAN.
BY YOUNG CHILDREN UNDER THE DIRECTION OF MRS. BISSELL.

SAND TABLE PICTURES. Plate III shows a successful project based on a local experience, described as follows by Mrs. VaNetta Bevans Bissell, Kalamazoo, Michigan:

They were paving Vine Street. We had only to glance from our school windows, to see picturesque groups of men pushing wheel barrows, operating the concrete mixer or lounging easily while the dumping went on.

It took but a day or two of this, with groups of interested children on the sideline, to suggest a replica in clay. Wild excitement filled the third grade children when they found that they alone were to have the honor of carrying out the interesting work. It takes such a small spur to turn children into enthusiastic creators.

We began with the central object of interest, the concrete mixer. Two lads modeled this in clay. The remaining boys, from a pattern worked out on $\frac{1}{4}$ " design paper, fashioned little gray pasteboard wheel barrows. In the meantime, the girls sewed and stuffed with gravel the cement bags using an old crash towel properly reduced to artistic conditions by much washing. Are not these the provinces of masculine and feminine minds?

In the following lesson, each child was given a ball of clay, and the problem of creating men was attacked with enthusiasm. Men shovelling, men bent over to scrape the concrete on the finished portion of the street, men with foot raised to rest on some convenient object, awaiting their turn at the mixer. Everything resulted from a "first cause." One dignified gentleman, distinguished by his haughty manner and stony stare, was dubbed Boss by the boys and given a position of importance. In this modeling, the girls carried off the honors. One or two of our Apollo-like men came to an untimely end (like Mr. Bailey's Dresden candlestick) when we tried to place them on the plate rail for safe keeping. Then spirits dropped as well as clay, but a laughing word from the teacher sent the mental thermometer up to normal point again.

When the accessories were finished, strips of green sod were laid down the long sides of a shallow pasteboard box, and a bed of gravel filled the remaining space. A small quantity of clay was thinned to the consistency of potter's slip; a bag or two of cement (for this real gravel) were added to make it realistic, and this was poured over one end of the street and smoothed with rulers. Thus were the rulers put in good condition to serve as naturalistic tracks for the wheelbarrows. Men and machinery were added and with heaps of gravel and a few pine bushes at the roadside the picture was completed.

How the children enjoyed it all! When the passing bell rang each day, muffled sounds of impatience came from the embryo sculptors, torn from their beloved work. As they filed out of the room the lingering glances cast at their masterpieces assured me that the paving problem had made the right appeal to their creative faculties.

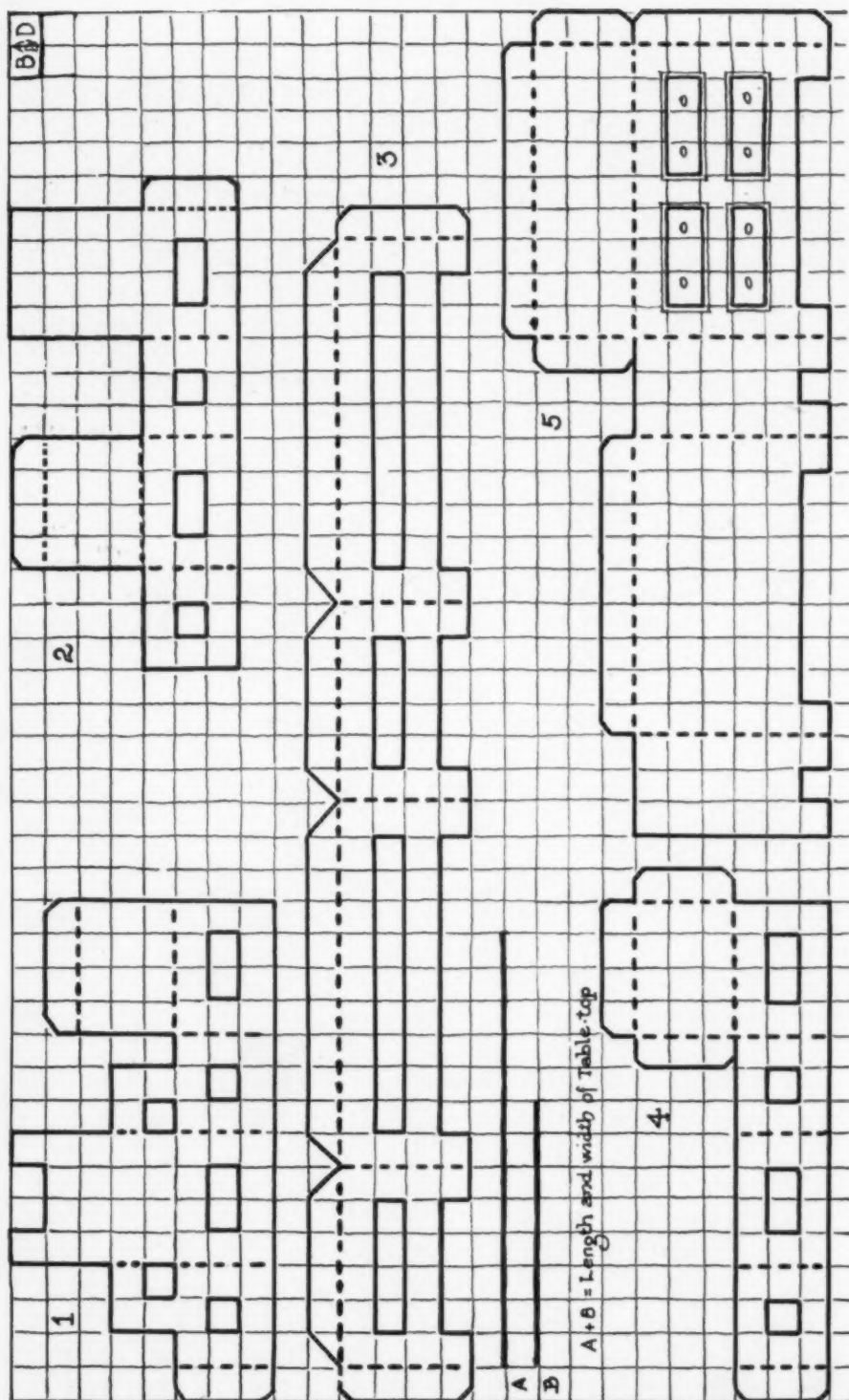


PLATE IV. SQUARED-UP FLATS OF TOY FURNITURE FOR A THANKSGIVING DINING ROOM. MOST EASILY MADE BY THE CHILDREN ON A HALF-INCH NET.

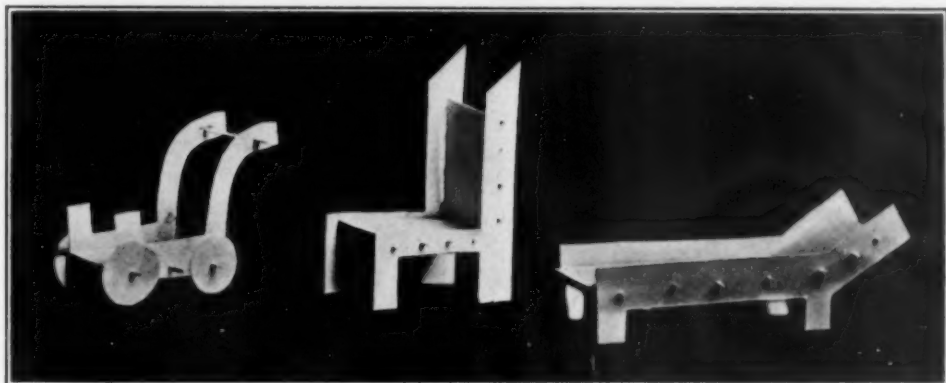


PLATE V. PAPER DOLL FURNITURE RECOMMENDED BY MRS. PEEL OF BENTONVILLE, ARKANSAS.

SQUARED-UP FURNITURE. Plate IV gives the flats of an armchair, a common chair, a stool, a table and a sideboard, to be cut from squared paper or drawn and cut. A half-inch net brings the furniture to a good toy size. For the table top use a piece of cardboard 13 units by 8 in size. Cut on the full lines; fold on the dotted lines. Paste all the laps securely. Cut plates, knives, forks, spoons, etc., make tissue paper napkins, all of the right relative size, and enough common chairs to set the tables for six people.

BUILT-UP FURNITURE. Plate V shows toy furniture made from cardboard and toothpicks, and thus described by Mrs. Frank Peel, Bentonville, Arkansas:

The illustration shows how Paper Doll Furniture looks when finished. It may be made from a sheet of cardboard, any color you desire, and a few toothpicks; the kind that is pointed at both ends is best. Cut the two side pieces exactly alike, and use a darning needle to punch the holes, but be sure to make the holes exactly opposite each other, and a half inch apart, then insert the toothpicks, letting them extend on each side to hold the pieces securely. To make the go-cart wheels take a piece of money or a circular tablet and trace around it. You can make a dining room table by cutting a piece of cardboard three inches wide, cut your toothpicks off about an inch, and place one at each corner. A center table can be made by cutting a circular piece of cardboard two inches wide, cutting the toothpicks off as for the dining table. A picture-frame-like piece of the right size, a half inch below the top will help to make the legs firmer if they are thrust through it.

ILLUSTRATED PLACE CARDS. Plate VI shows four place cards made from newspaper clippings combined with a little original hand work, recommended by Mrs. J. D. Harris, Burkeville, Virginia.

Get your paint box, scissors, several sheets of white drawing paper and an old magazine or two. Select pictures suitable for each guest. If mother is always cleaning, card 2 will suit her. Sister Ethel (5) has a fad for tennis perhaps; Father (1) has the automobile craze; Brother Bob (4) is in the midst of a love affair. You can find some suitable little sketch to suit each one. Cut these sketches from the magazines and trim them carefully. Cut from your drawing paper, the same number of pieces about 3" x 4½". If your sketch is very long or very short, the paper should correspond. These papers are folded in three equal parts, each being 1" wide as illustrated, and the sketch is mounted on the middle one. The other two parts, a and b, fold back to support the card as shown at e. Mount the sketch at the most suitable end of the card and trim the card if necessary to the outline of sketch, as at f. Color your sketch with watercolors to suggest the natural colors, but do not attempt to put in colors for every object. Select only one or two prominent parts and color lightly. In place of the name you can use a little verse you have made up to suggest the person it will make the card still more attractive and the guests will have more fun in finding their places. If you use a verse your card will have to be made a little larger.

SWEETMEAT BOXES. Plate VII shows the flat of a little box for holding salted almonds, or raisins and candy for each guest. A sheet 6" x 9" is large enough for the flat. The name of the guest may be written on the front of the box, and the whole colored as brilliantly as the heart may wish.

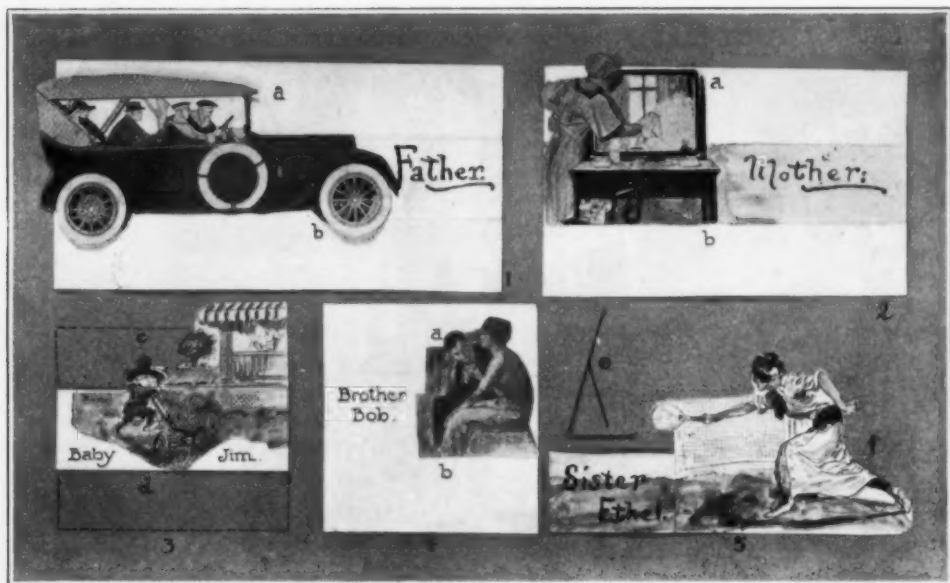


PLATE VI. SOME NOVEL PLACE CARDS, DESIGNED BY MRS. HARRIS.

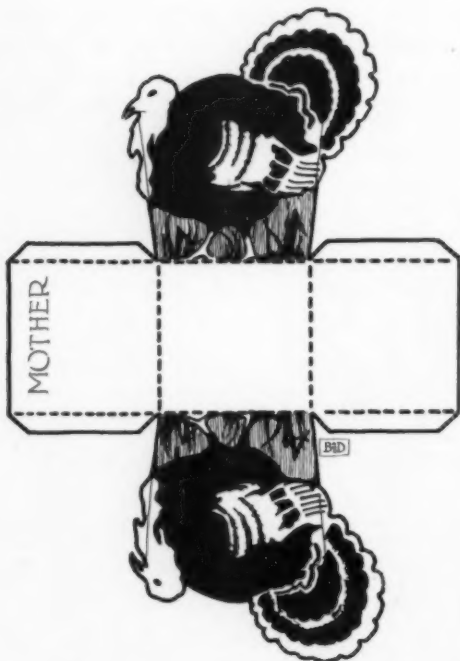


PLATE VII. THE FLAT OF A SWEETMEAT BOX WHICH MAY BE USED AS A PLACE CARD.

PAPER LETTERING. Letters cut from paper are useful in Language work for alphabet sheets or books, in construction work for the covers of envelopes or folders, in the making of mottoes, etc. As simple a method as any yet discovered for securing them is illustrated in Plates VIII and IX. The teacher places the desired letters on the blackboard using the side of a half-length crayon. Each child is given a sheet of paper 6" x 9". This is folded on the diameters, then once more parallel to the short diameter, to make eighths, as shown by the dotted lines, Plate IX. The sheet is now cut apart on these lines. Each piece is used for the making of a letter, except the piece a. This is used as a measure in cutting another sheet (a half-sheet, made by dividing a 6" x 9" on the long diameter) a piece one unit and a half wide, to make the M, and the W when that is required. Letters may be made in this way, with straight-line cuts only, by even the youngest and most backward children. This method has been successfully used by Miss Cora E. Wood of the Sharp School, Boston.

NAPKIN RINGS OF RAFFIA. Plate X shows three rings of unusually good design. Two of them are made with the weave shown

at 1, Plate XI, and the third with the Navaho or figure-eight stitch. Birch bark is the best base for the wide rings, although oak tag will do. In one of these rings of colored raffia is used for the inside. In the other a narrow supplementary band is worked in places, and used as an ornamental feature.

The narrow ring is made on a reed, one end of which is sharpened for the beginning, as indicated in Fig. 2; and the other end of which is also sharpened when the ring is to be finished at the desired width. Miss Cora E. Wood of the Sharp School, Boston, finds these simple enough for primary children to make successfully.

NOVEMBER PICTURES. Plate XII shows two examples of pupils' work, one in colored crayon (original sent by Miss Bishop of New London, Conn.), the other in water color by May Meyer, an eighth grade pupil, N. Manitowac, Wisconsin. They suggest the possible range of pictorial work for the month, from the simplest possible vista of a landscape, suggesting the harvest time, to a landscape with figures, suggesting an historic event, the Pilgrims going to church for a Thanksgiving service. From harvest landscapes the small suggestive vista may be selected by



PLATE VIII. BLACKBOARD DRAWING OF BLOCK LETTERS FOR CHILDREN TO COPY BY CUTTING.

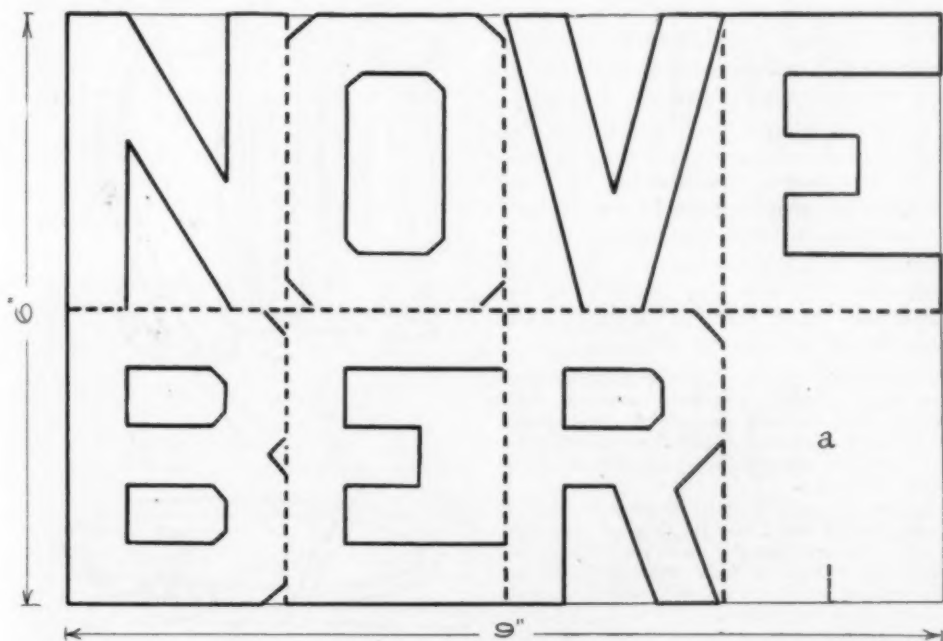


PLATE IX. HOW THE SHEET IS DIVIDED AND CUT TO SECURE GOOD PAPER LETTERS.



PLATE X. THREE GOOD NAPKIN RINGS OF RAFFIA. BY MISS CORA E. WOOD.

means of L finders. The game is to see how little will carry the suggestion of the whole. These "vistas" may be used as decorative panels on language papers, drawing envelopes, invitations to Thanksgiving festivities, etc.

AN IDEAL DINING ROOM. The working out of an interior in which one may feel thankful for the color scheme, and for the details of arrangement, as well as for what the room may offer upon occasion for the physical man, is a problem worth working out this fall and winter in a grammar grade. Here is a description of the successful venture (photographed for Plate XIII) by Mrs. VaNetta Bevans Bissell, Kalamazoo, Michigan:

OUR LIVING ROOM. Hail to Sixth Graders! Enthusiastic, optimistic, willing-to-do-anything Sixth Graders! To them and our patient, long-suffering Manual Training Teacher, Gilbert Lane, we owe the Living Room that was exhibited at the Michigan State Teachers' Association.

After deciding upon the size of the room we began as all homes should begin, with the fireplace, and built around it. The scale was 2" to the foot which made our model 5' long, 1'9" high, 2'5" deep. We tried to make the kind of room we should like to live in; to keep it simple and make a restful harmonious color scheme. The walls and floor were built of Beaver Board, costing three cents per square foot. They were held in shape by thin strips of wood. Instead of papering the walls, we used Alabastine—the light and dark portions being separated by strips of moulding. The floor was grained in brown.

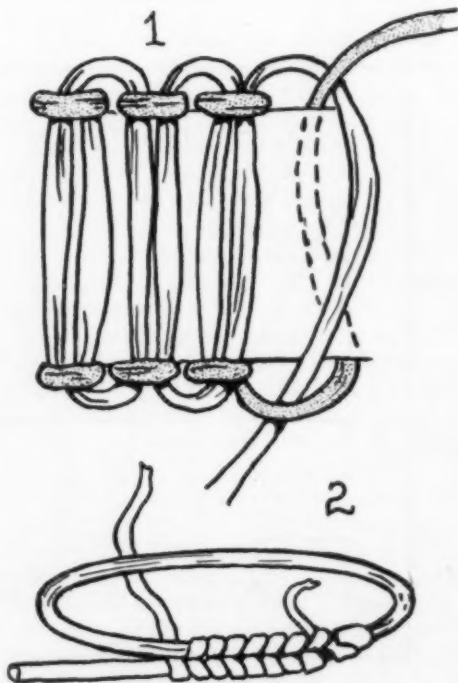


PLATE XI. (1) THE SQUARE-KNOT STITCH WORKED IN TWO COLORS. (2) THE NAVAHO OR FIGURE-EIGHT STITCH.



PLATE XII. A "VISTA" FROM A HARVEST FIELD AND A
"VIEW" IN OLD PLYMOUTH, BY GRAMMAR GRADE CHILDREN.

Drawings of the furniture were made in the art class and worked out by Mr. Lane. The curtains were made of the finest quality of cream colored scrim and hemstitched by the girls in the Domestic Art Class. All other work was done in the Art Class.

Over-curtains and portieres made of green silk give a pretty bit of color—an additional note of which is found in the jar of pine needles and the embroideries. A boxed cushion of velvet runs along the seat of the settle and three smaller ones invite one to read or dream before the fire of logs. Real ashes and cinders make a bed for the andirons which were cut out of galvanized iron and painted black.

In the burlap rug, threads were drawn and raffia darned in to make a simple border. A crash table runner with stencilled border lends grace to the table, and embroidered pillows of the same material add to the comfort of the Morris chair. Nothing that the class attempted aroused so much enthusiasm as the little volumes that fill our book cases. Seventy-five were made in one class period of eighty minutes and who would dream that they were only blocks of wood (edges stained or gilded) covered with leather or art linen.

The *chef d'oeuvre* was a limp ooze leather Bible, the work of a boy's clever fingers. Near one of the book cases stands a basket reading-lamp. The shade was cut of black moiré paper (apple tree design) and lined with orange tinted rice paper.

COLOR SCHEME

Light tan. Upper portion of walls

Curtains
Table runner
Pillows (in chair)
Some books

Medium brown. Lower portion of walls

Rug

Orange. Lining of lamp shades

Color notes in designs on table runner, rugs and pillows.
Fruit in basket (mountain ash berries in October)
Yarn in work basket.

Dark brown. Furniture

Moulding
Curtain rods
Fireplace and hearth
Floor
Cushions and upholstery
Jar

Some books
Pictures frame and pictures
Basket lamp
Fruit basket
Yarns in workbasket

Black. Oak logs

Cinders
Andirons
Outside line of rug border
Yarns
Paint to point off bricks in fireplace and hearth

Green. Over-curtains

Portiers
Pine needles in jar
Candles on bookcase
Work basket
Raffia rugs before settles
Color notes in designs on rugs, table runner and pillows, yarns.

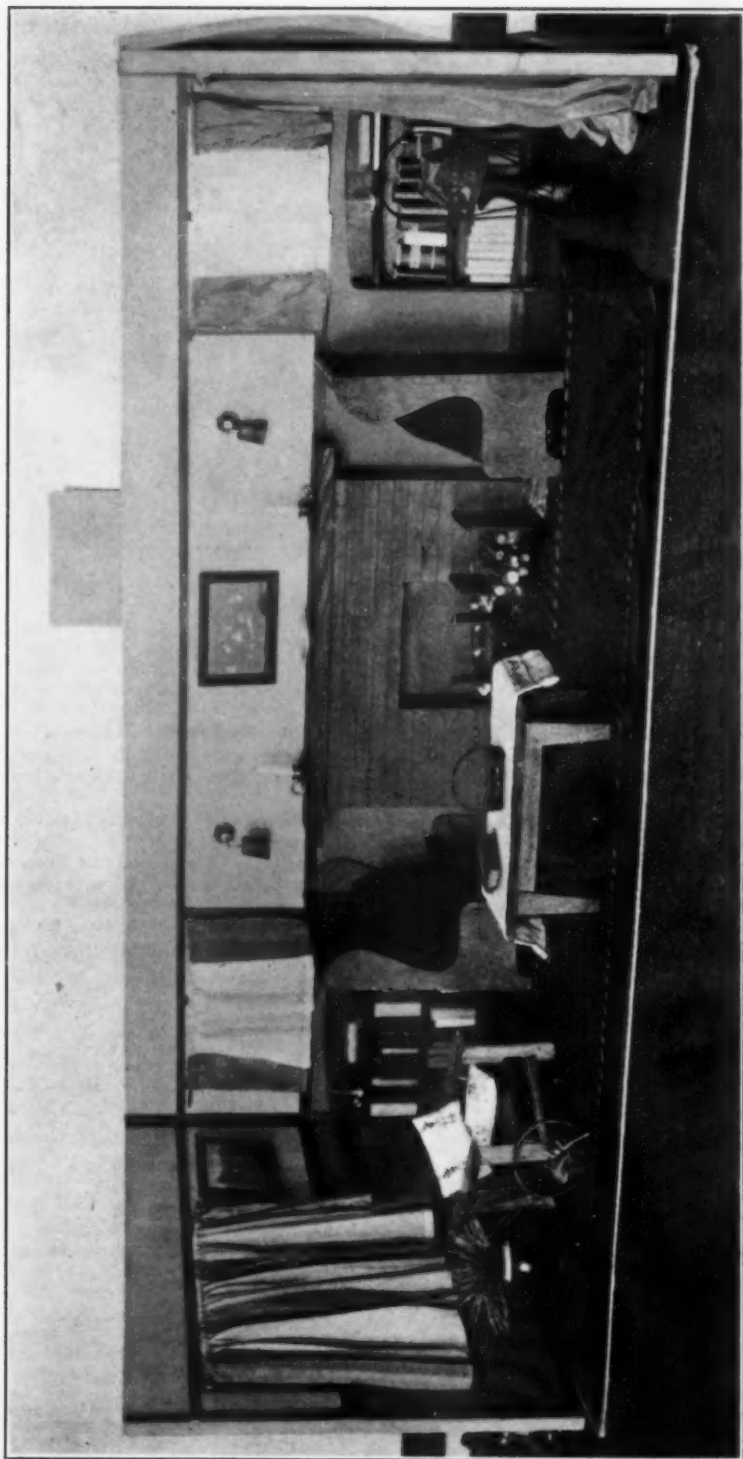


PLATE XIII. A MINIATURE LIVING ROOM THAT ATTRACTED ITS FULL SHARE OF ATTENTION AT A RECENT INSTITUTE OF THE STATE TEACHERS' ASSOCIATION, KALAMAZOO, MICHIGAN. THE ORIGINAL WAS MADE BY "ENTHUSIASTIC, OPTIMISTIC, READY-TO-DO-ANYTHING SIXTH GRADERS," UNDER THE DIRECTION OF MRS. VANETTA BEVANS BISSELL. THE WORKING OUT OF THIS PROBLEM GAVE MORE PLEASURE TO ALL CONCERNED THAN ANYTHING ELSE EVER ATTEMPTED.

This problem has given us more pleasure than anything we have ever attempted.

House furnishing has been worked out differently in each grade; even the first and second grades discussing good and bad furnishings. We realize that the heaven is working when an eighth grade girl is commissioned by her father to select the wall paper for his offices, and a seventh grade boy assists his mother in making the dining room attractive. More than one third grade child has clasped teacher's hand with an enthusiastic grip, exclaiming, "I'm going down with Mother next week to help pick out a rug," adding with an air of virtue, "You won't find any dogs or flowers on our floor!" Verily, "a little child shall lead them."

JIGSAW WORK. No form of elementary handwork gives more pleasure to children of a certain common type than this. The equipment is simple and inexpensive. A table in one corner of the schoolroom, with a half-inch board 4" x 12" screwed to it, in a projecting end of which a V-shape has been cut out; some thin wood ($\frac{1}{8}$ " to $\frac{1}{4}$ " thick); a jigsaw, a few extra blades; a bradawl; a piece of sandpaper, and a small file, constitute the entire outfit.

Beginning with this number of *THE SCHOOL ARTS MAGAZINE* a series of jigsaw problems will appear, worked out and tested in elementary schools by Ruth Cameron Fall and Mary Adaline Tudor, of Cincinnati, Ohio.

(1) *An Indian Chief.* Trace the outline, Plate XIV. Place a sheet of carbon paper beneath the tracing and transfer the outline to the wood, adjusting it so that the grain runs nearly parallel with the handle of the tomahawk. In sawing, follow the outlines exactly except in such a case as the lower part of the head-dress where it is better to follow the general contour, and to cut the small notches afterwards. Be careful to work the saw straight up and down, without trying to force it. If it binds and catches it is likely to break the wood, and the saw blade. When the sawing is complete, smooth all rough edges with the sandpaper. The chief may be colored by the use of colored crayons or liquid color. The guide for such coloring should be a color print of an Indian,—a post card, a Government Report or, best of all, a real Indian costume. Perhaps a local museum has Indian garments that might be sketched in color, to furnish the required data.

(2) *A Squaw.* Proceed as before, in this case following every change in the outline, Plate XIV. Be especially careful with the hand. The feather as head ornament, the moccasins upon the feet, and the papoose—a baby bound to a basket-like support—carried on the back, are especially important features. The coloring should be according to reliable data. As a general scheme it would be safe to use brown for the principal color, with red, blue, white, yellow, and green in small area representing bead work around the neck, and in ornamental bands upon the skirt and moccasins. Such books as *Indian Days of Long Ago*, by Curtis, and *The Song of Hiawatha* by Grace Chandler Horn will furnish helpful data. While the Massachusetts Indians did not dress as elaborately as the Indians of the West, this distinction is unimportant and would be confusing to children to whom an Indian is an Indian.

(3) *A Pilgrim Father.* The sternness and bravery of these hardy pioneers may be suggested even in so simple an outline as that given in Plate XV. In sawing out the piece beneath the hat brim, drill a little hole with a bradawl, thread the saw through it, clamping it again into position for cutting. In coloring, use dull brown for the clothing, with white for the wide collar and cuffs, brown for the hat, with black for its wide band, black for belt and shoes with white for their buckles.

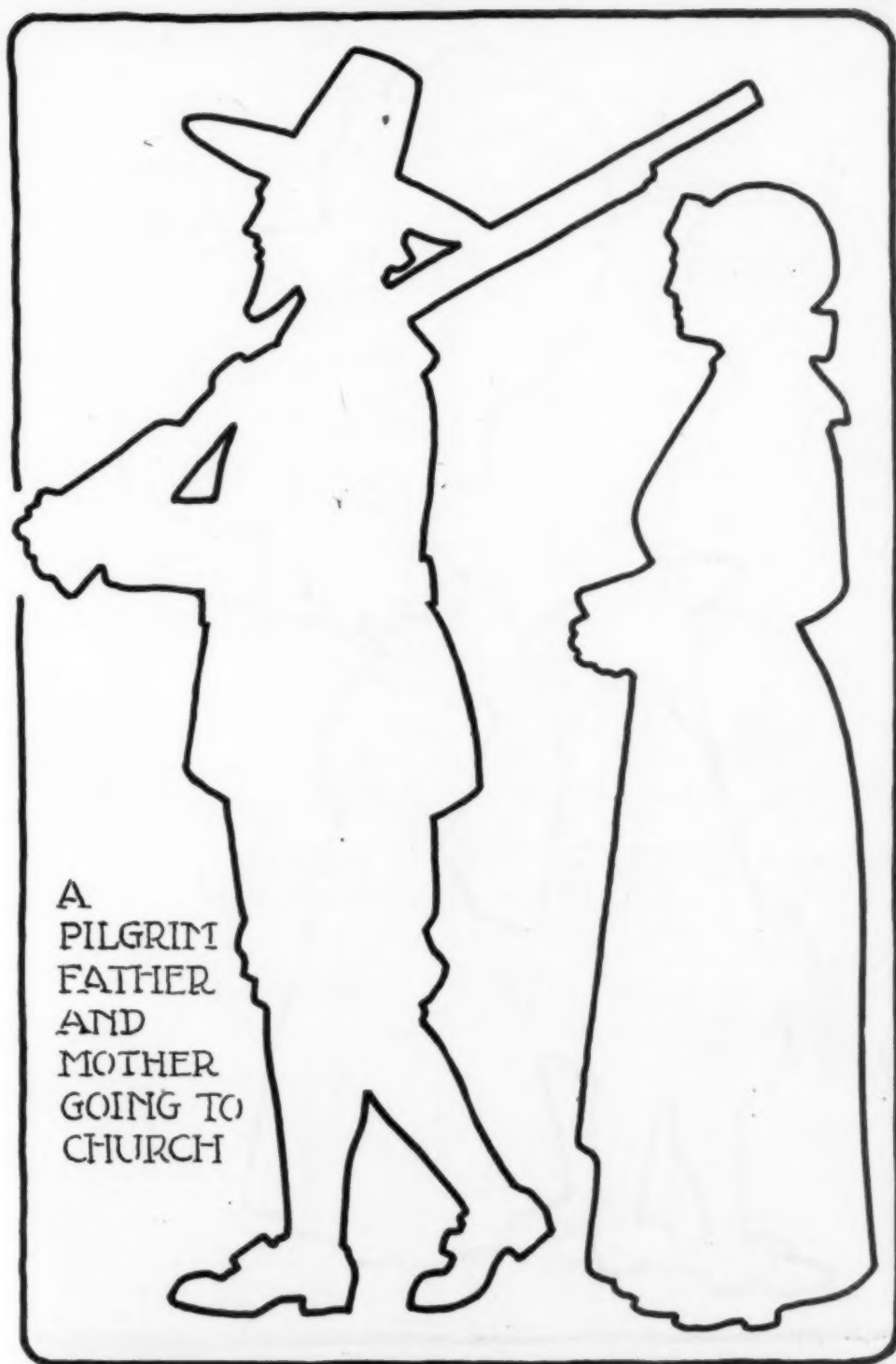
(4) *A Pilgrim Mother.* The modest and dignified manner of the noble women who shared the hardships of those early days in America may be suggested even in the outline like that on Plate XV. The coloring may be similar to that for the man, with white for the facings of the cap, for the kerchief wrapped over the shoulders and coming to a point in front and for the cuffs. In her hand she carries a Bible.

(5) *Pilgrim Children.* Plate XVI shows a boy leading his little sister to church. The boy has a white collar, a brown hat and cloak, dark blue stockings, black shoes with white buckles. The girl has a white sunbonnet, white cuffs, a brown cloak, and a gray dress. Her shoes are brown.

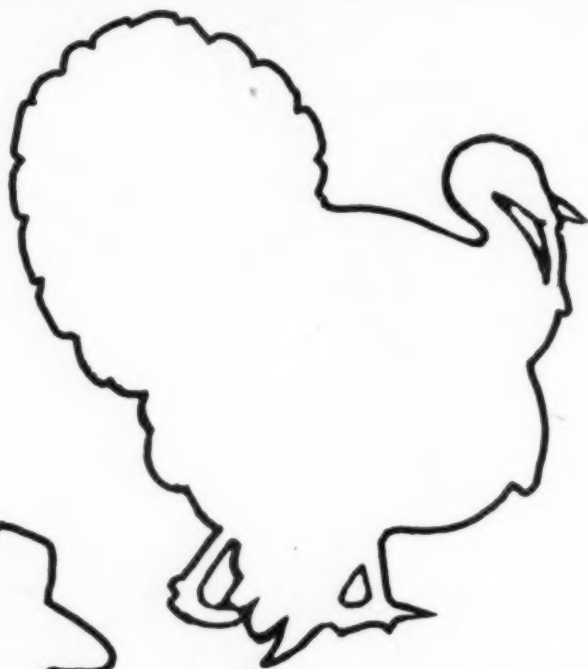
(6) *The Turkey.* Wild turkeys were served at the first Thanksgiving feast, which Indians and Pilgrims ate together with great joy in the fall of 1621. Hence the turkey has always been



PLATE XIV. OUTLINES FOR JIGSAWING. THEY MIGHT BE CUT FROM CARDBOARD.



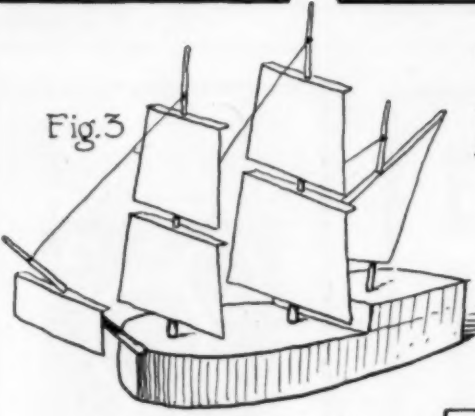
A
STRUTTING
WILD
TURKEY



A
PILGRIM
BOY
AND
GIRL



Fig. 3



THE MAYFLOW

A TOY MODEL
FOR THE
PIONEER
BUILDERS

Fig. 2

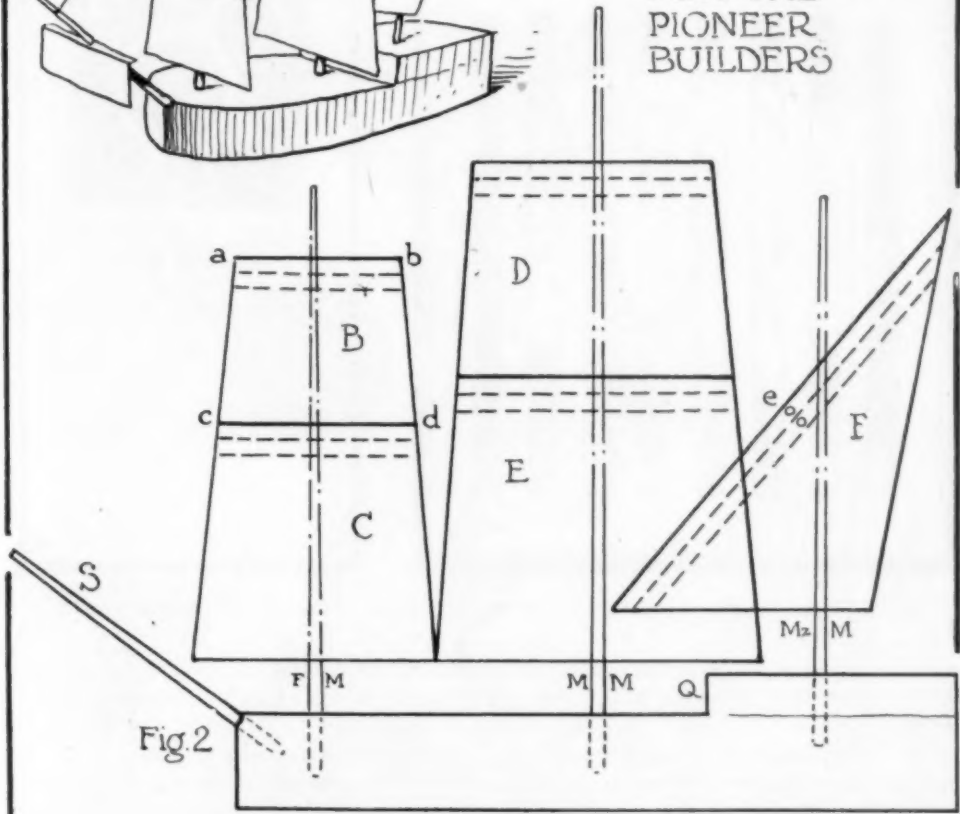


Fig. 1

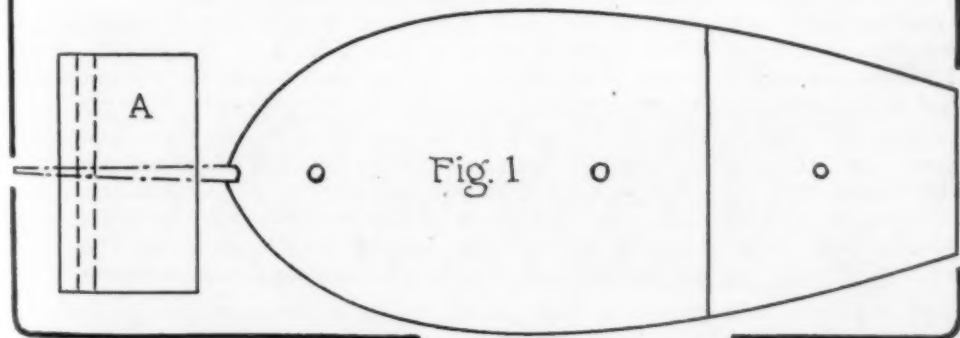


PLATE XVII. A BOAT LIKE THIS WILL SAIL AS FAST AS THE MAYFLOW DID.

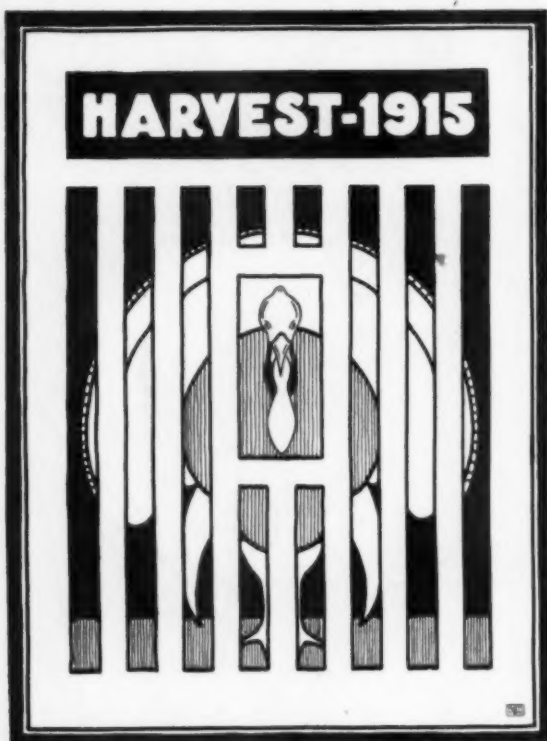


PLATE XVIII. DESIGNS PECULIARLY APPROPRIATE TO THE SUBJECT AND TO THE MONTH.

associated with the annual celebration of that event. The coloring should show the turkey very dark brown or black, with white markings on tail and wings, a bluish gray head and neck with red wattles.

(7) *A Wigwam.** A model wigwam may be made from five shoots cut from a thicket. These should be about fourteen inches long and not over $\frac{1}{4}$ " in diameter at the thick end. Tie them together rather loosely about two inches from the small ends. Cut a circle from tough manila paper, thirteen inches in radius. Cut a circular hole, one inch radius from its center. One third of this circle will be sufficient for the covering of the wigwam. Paste the straight edges together for half their length. Fold back the lower corners to make an opening. Decorate the outside with Indian symbols and borders in red and blue. Put the stick through the hole and spread them at the base to support the covering.

(8) *The Mayflower.* Make the hull from a $\frac{3}{4}$ -inch pine board, brought to the shape shown in plan, Fig. 1, Plate XVI. From a $\frac{1}{2}$ " board make the quarter deck, Q, and tack it in place. Whittle out the three masts FM, MM, and M₂M, and the bowsprit S,† of the lengths shown and insert them as shown in Fig. 2. Cut the sail from white paper as shown by the full lines abcd, giving the shape of the foretopsail. Full lines show the shapes of the other sails. The dotted lines show where an edge is to be folded over twice to make the "yard" which supports the sail

*The Wigwam and the Mayflower will not require the jigsaw but they are important projects at this season.

†Some children love technical terms. Let such children know that FM, in Plate XVII, means foremast; MM, mainmast; M₂M, Mizenmast. A is the Bobstaysail; C, Foresail; B, Foretopsail; E, Mainsail; D, Maintopsail; F, a lateen sail, in later days known as "the spanker."

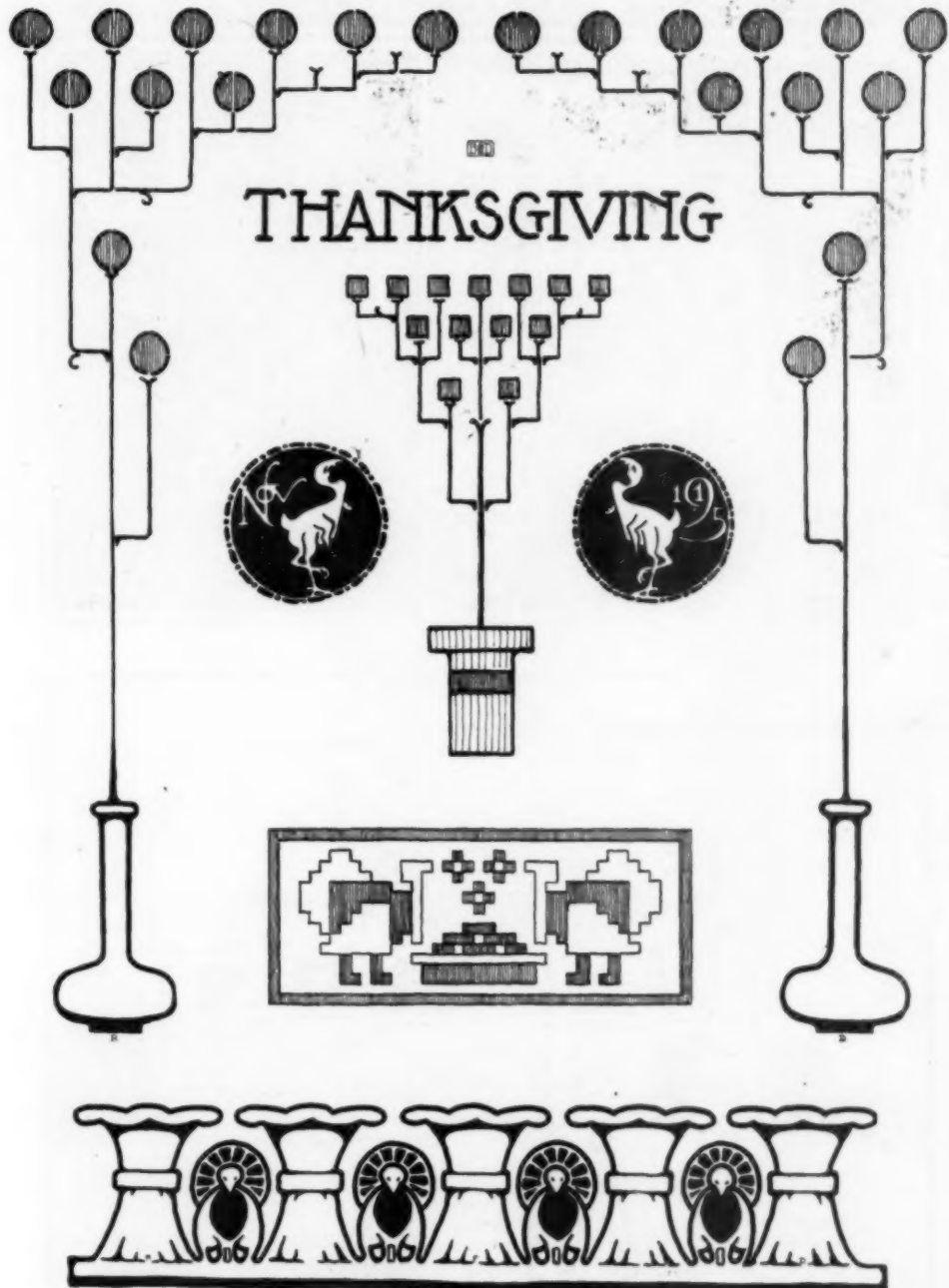


PLATE XIX. SOURCE CARD FOR USE IN NOVEMBER
DESIGNED BY MR. BAILEY AND DRAWN BY MR. DAVIS.

NOVEMBER						
S	M	T	W	T	F	S
☼	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	☼	☼	☼	☼



PLATE XX. A BLACKBOARD CALENDAR WITH A DECORATIVE
PICTURE THAT MIGHT BE USED ABOVE IT OR AT ONE SIDE.



PLATE XXI. A COCK TURKEY. RENDERED IN PEN-AND-INK BY RONALD F. DAVIS.

upon the mast. By piercing the yard as shown at e on the lateen sail, the mast may be thrust through it and the sails adjusted in position as shown in Fig. 3. To make the whole more realistic thread rigging may be added as shown in Fig. 3.

NOVEMBER COVERS. The secret of attractive cover design lies in appropriateness. The decoration upon an envelope to hold spelling papers in September ought not to be the same as in February. Plate XVIII gives two designs that illustrate this principle. The first is for the

cover of a portfolio for drawing or language papers,—something to hold something important! The second is to be drawn on the face of a letter-size envelope in which spelling papers for the month are to be kept. The elements of the design are simply letters and dots. In both cases November is suggested. The children might be interested to try a turkey similar to that on the spelling cover, using the figures 05311, for use on a number paper. Plate XIX gives other material adaptable to November school work. Sprays of wild berries were the motive for the twin ornaments for the top and sides, and for the central ornament that might be used as a florette. The squared-up turkeys with food and flowers between them are not too difficult for primary children to use. The Thanksgiving border of wheat and turkeys might be used for the blackboard, or for a head-band on a language or literature paper. The comic medallions will appeal to certain children. Let them try the comic themselves. Why so solemn forever! Art arose from the instinct for play, according to Baldwin Brown and other speculators.

THE CALENDAR for November is given in Plate XX. In the lower part of the Plate appears a line drawing of the first meeting house at Plymouth. It was built of logs and had cannon mounted on the top, that it might serve as a fort if necessary. This might be made on the blackboard above the calendar as the caravels of Columbus were used last month.

THE TURKEY shown as Plate XXI will serve as a source of information for elementary school pupils, and as a pen-and-ink study for high school pupils to copy. Notice how by differences in the handling of the pen Mr. Davis has suggested differences in texture. Adults as well as children have trouble with their feet,—with drawing them. Plate XXII, by Bess Bruce Cleaveland will help to clear up ideas about the feet of poultry in general. This Plate will be reprinted as one of the Good Zoo Drawing Cards, Set 4.

WILD LIFE CHARTS. Plate XXIII is the seventh in the series by Mr. Poole. The Gray Squirrel is a pest in some parts of the country, destroying fruit, eating green corn from the kitchen garden, and driving away the wild birds. On the other hand they are easily tamed, and in city parks become great favorites with loafers and children. The red squirrel is one of the most persistent and deadly enemies the wild birds have. Mr. Poole writes as follows:

THE GRAY SQUIRREL (*sciurus Carolinensis*) The gray squirrel, Plate XXIII, is considerably larger than the red squirrel, and is restricted to the hardwood regions. Unlike its smaller relative, it avoids pine woods. Its range is also larger, extending south to the Gulf States.

Despite their large size they are usually afraid of their red cousins who fight them at every opportunity.

The gray squirrel possesses a large bushy tail, which is of great value as a sort of parachute, rudder, and blanket. In running and leaping among the upper branches of trees the squirrels occasionally fall, and would probably be dashed to death were it not for the tail which is distended, parachute-like, and enables the creature to alight easily.

When observed the squirrel will usually endeavor to keep on the opposite side of the tree-trunk, where it hugs the bark closely and flattens out its tail as much as possible.

The food of the gray squirrel consists of nuts, seeds, berries, fruit, and occasionally birds' eggs. They do not, however, store away their Winter's supply in one place, as the red squirrels usually do, but hide it in different places, frequently merely burying it in the ground. Just how they find the nuts, etc., which they hide in this way is not known; they must rely either on their sense of smell or their memory.

The nest of the gray squirrel is usually in a hollow tree, but they frequently build a nest of bark fibres, leaves, sticks, etc., sometimes using an old crow or hawk nest as a foundation. The entrance is a hole in the side. The young are usually four in number.

Men with guns, hawks, weasels, cats, and foxes, keep the squirrels constantly on the lookout. They are most active at early dawn and in the evening, although in parks and places where they are protected they become tame, and will even eat from the hand.

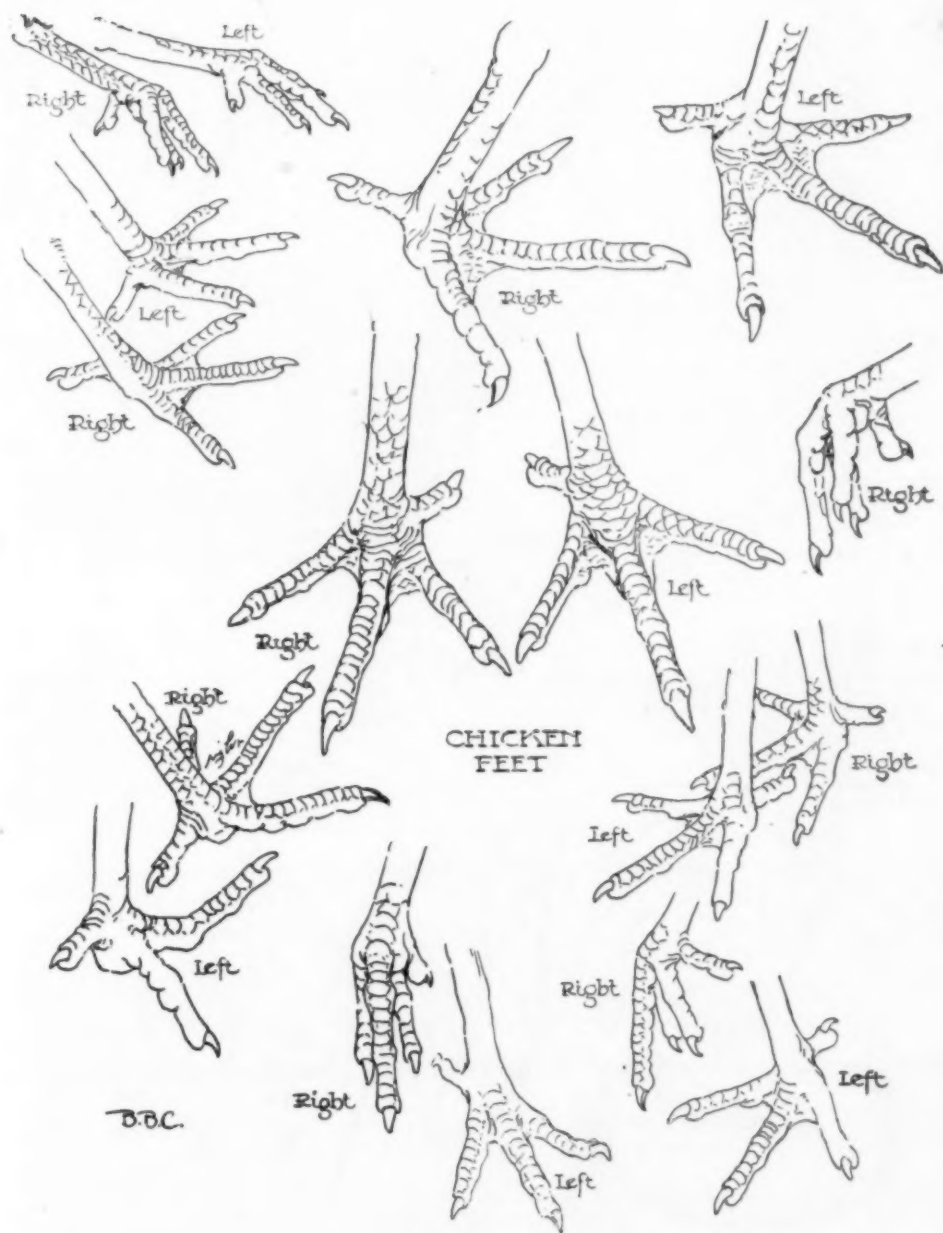
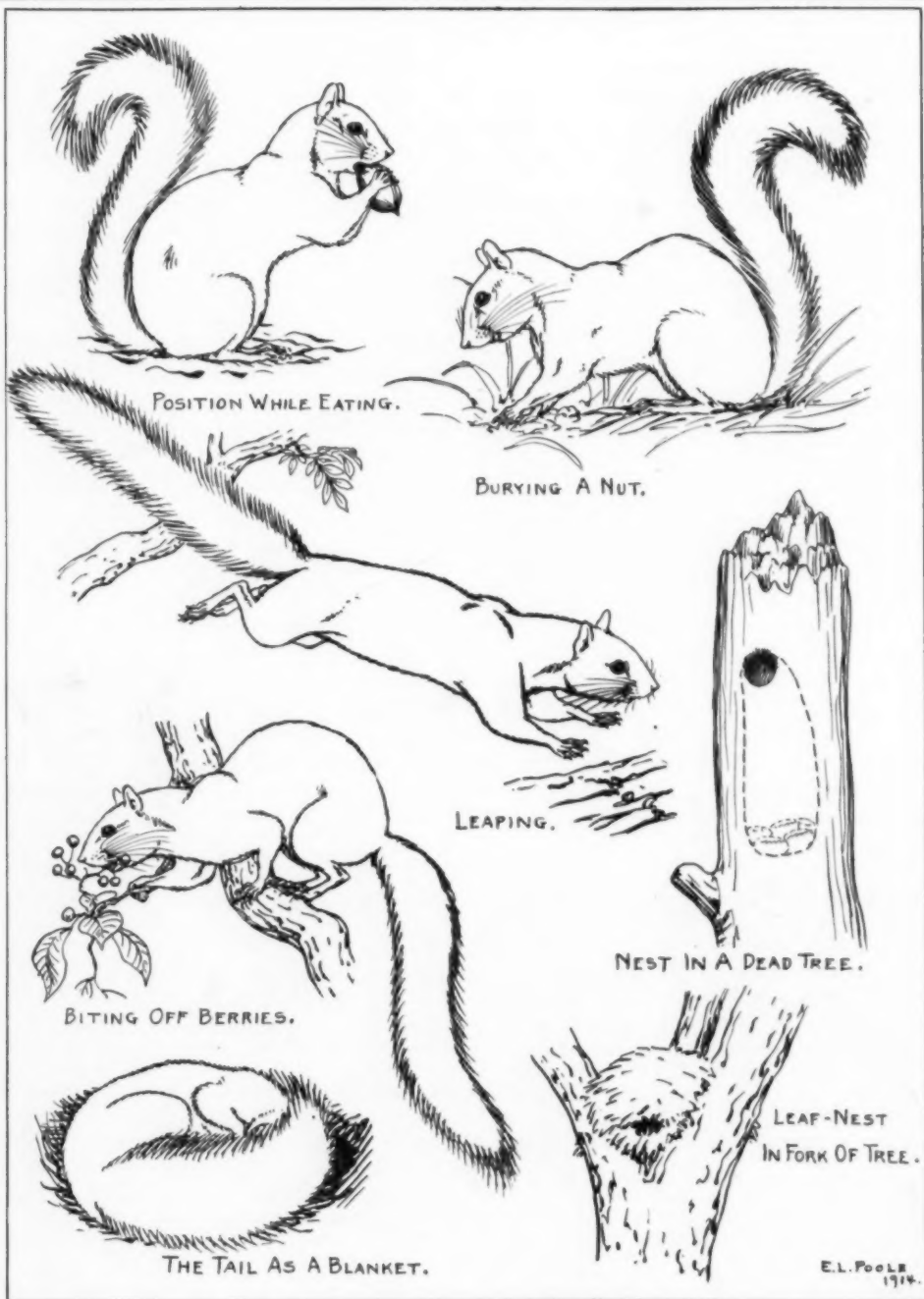


PLATE XXII. STUDIES FROM CHICKEN FEET. BY BESS BRUCE CLEAVELAND.
THE LATEST ADDITION TO HER POPULAR GOOD ZOO DRAWING CARDS



GRAY SQUIRREL (*SCIURUS CAROLINENSIS*)
LENGTH, 18 INCHES.

PLATE XXIII. STUDIES ILLUSTRATING THE LIFE HISTORY OF THE
GRAY SQUIRREL. BY EARL L. POOLE, THE SEVENTH IN THE SERIES.

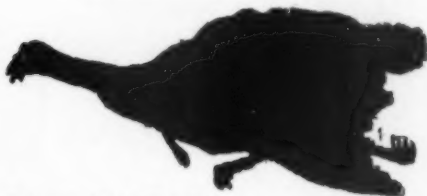
THE NEWS

Vol. 2 No. 4.

Nov. 30, 1914



Thanksgiving Number.



Designed and Cut by W. A. Cole

A PILGRIM



Designed and cut by George Claver

A THANKSGIVING TURKEY

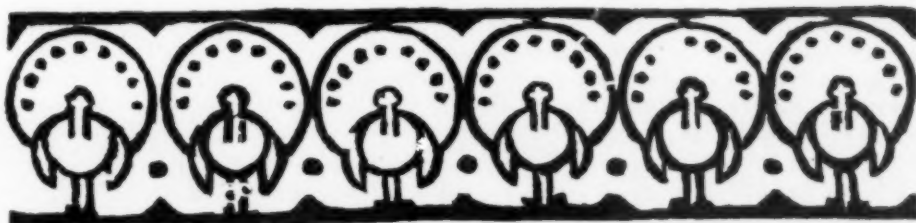


PLATE XXIV. ENGRAVED WOODBLOCKS USED IN SCHOOL
PUBLICATIONS. THE WORK OF CHILDREN UNDER FIFTEEN.

WOOD BLOCK ENGRAVING. The School Papers throughout the country are gradually becoming richer in illustration through the work of the children. Plate XXIV gives clippings from Thanksgiving numbers, 1914. *The News* is produced entirely by children of grammar school age, Pittsburg, Kansas, under the direction of Lyle Brower, teacher of drawing and design. The other illustrations in the Plate come from *The Searchlight* written, illustrated, printed, and published every week by the students of the Junior High School, Grand Rapids, Michigan, Paul C. Stetson, Principal. Miss Agnes Van Buren is Director of the Art Department in this school.



PLATE XXV. PAGES FROM THREE SCHOOL CALENDARS BY PUPILS OF ELEMENTARY SCHOOLS.

SCHOOL CALENDARS. To insure publication on time school calendars must be designed and drawn in November. Plate XXV shows the cover and one page of a handsome calendar from Englewood, N. J., where Miss Pauline Patch is Supervisor of Drawing. Local wild flowers appropriate to each group of four months served as motive for the decorative panels. The bayberry or myrtle whose berries are persistent throughout the year is the appropriate motive for the cover.

The little landscape calendar comes from a primary school, address not given. The panel below is a revised form of the cover design of the Renfrew School Calendar for 1914, Adams, Massachusetts. Plate XXVI shows one page from a sixth grade calendar, and the cover and one page from a seventh grade calendar designed, drawn and printed in two colors by pupils of the Junior High School, Grand Rapids, Michigan. The sixth grade calendar made use of flowers appropriate to the months, the seventh grade calendar of trees. On the lower part of Plate XXVI are three pages from the calendar designed and drawn by nine girls under the instruction of Miss Grace L. Bell, High School, Springfield, Mass. The original color scheme was as follows: Paper Y-R $\frac{3}{4}$; "1915" and other matter of same value in the Plate Y-R $\frac{3}{8}$; "Central" and other matter of same value, B $\frac{1}{4}$ (using the Munsell Vertical Charts).

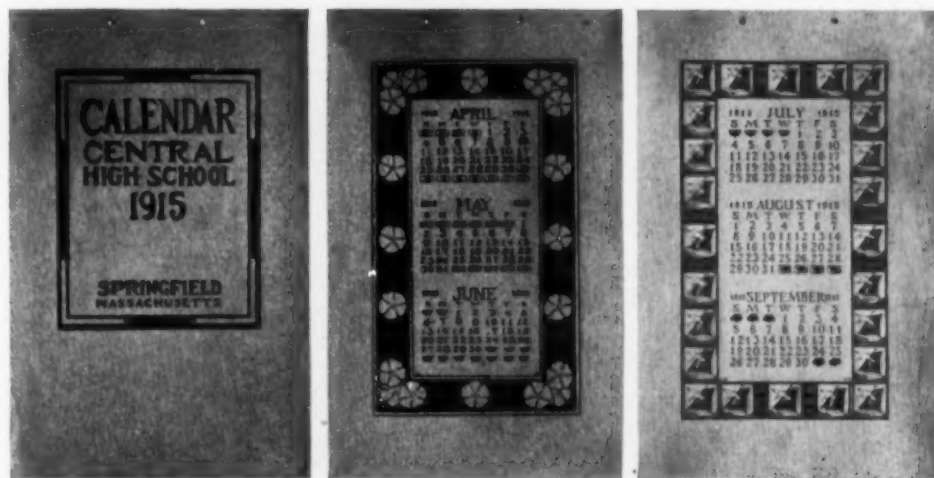


PLATE XXVI. PAGES FROM THREE SCHOOL CALENDARS BY PUPILS OF SIXTH GRADE AND ABOVE.

DESK CALENDAR. Plate XXVII shows a very handsome desk calendar with three leaves, one in place, designed, drawn and hand colored by the pupils of the State Normal School, Stevens Point, Wisconsin, under the direction of Miss Eleanor L. Flanagan. The color scheme of the original is as follows: Leather ends, neutral gray 3; paper, Y $\frac{1}{2}$; text and all other matter of same value in the Plate, P-B $\frac{3}{4}$. These elements are dominant and determine the color scheme. Light washes of Y-R, Y, G-Y, and G, with occasional touches of R, complete the harmony. In other words the scheme is based on a complementary pair Y and P-B, with the Y made central in a delicate analogous group, and the P-B re-enforced with a neutral gray. (The Munsell Vertical Charts are used as standard.)

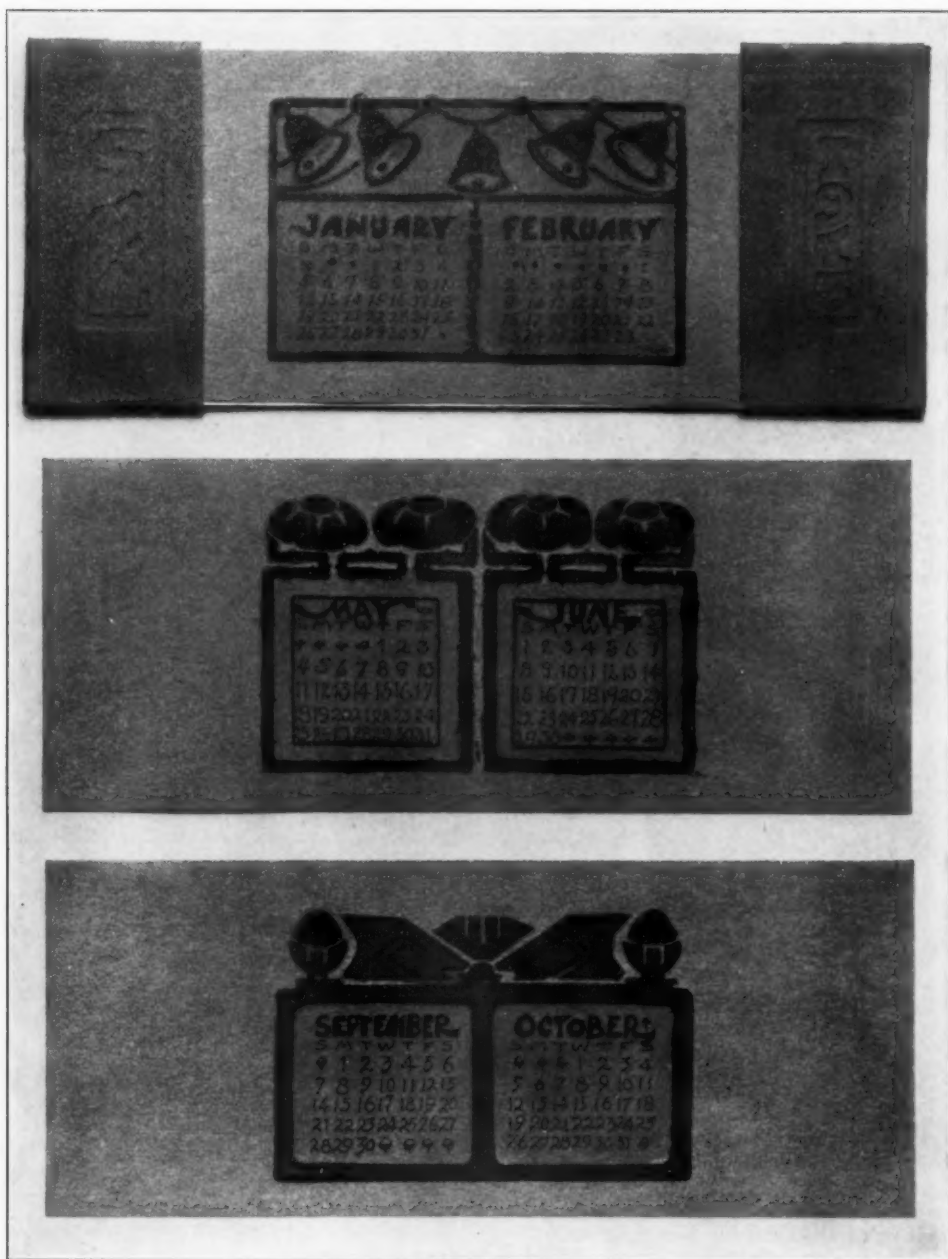


PLATE XXVII. A DESK CALENDAR, DESIGNED, DRAWN, AND COLORED BY NORMAL SCHOOL PUPILS, STEVENS POINT, WISCONSIN. SUCH WORK AS THIS REQUIRES CAREFUL PLANNING A LONG TIME IN ADVANCE AND PERSISTENT WORK WEEK AFTER WEEK, BUT THE RESULTS JUSTIFY THE EFFORT. THE PUPILS ARE SURE THEY HAVE DONE SOMETHING REALLY WORTH WHILE.

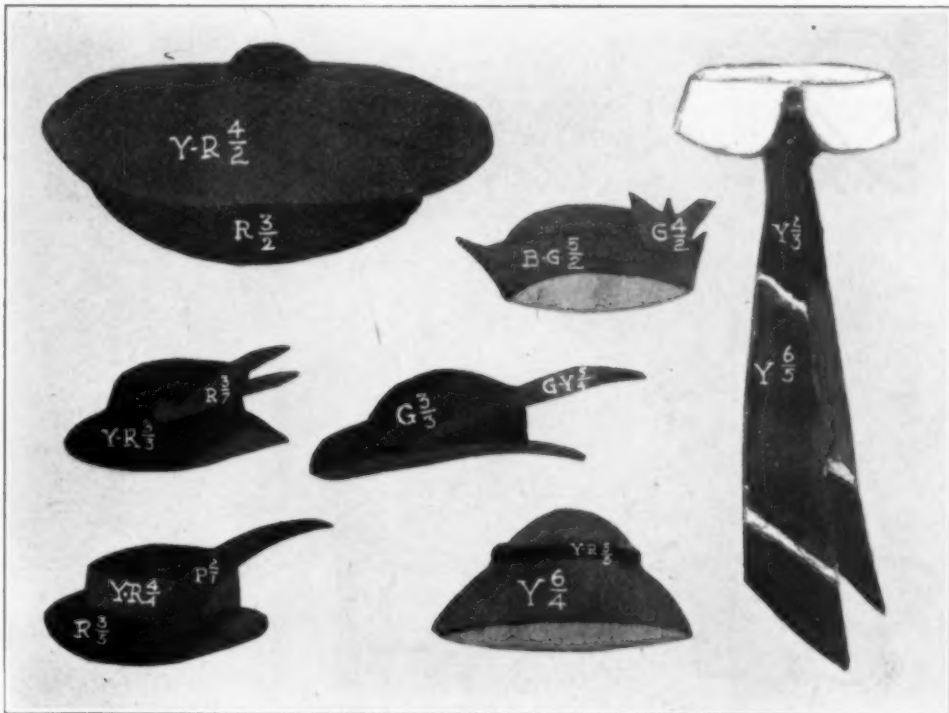


PLATE XXVIII. RESULTS OF LESSONS IN SELECTIVE ART UNDER INSTRUCTION OF CLARA E. GLOVER, JOHN WINTHROP SCHOOL, BOSTON. THE COLOR SYMBOLS HAVE BEEN ADDED THAT THE COLORS THEMSELVES MAY BE REPRODUCED BY USE OF THE MUNSELL VERTICAL CHARTS.

SELECTIVE ART. Selective Art is the term used by Miss Annette J. Warner, of Cornell University, to include dress or costume design, interior decoration, flower arrangement, landscape gardening, and, in fact, all those various activities in which one is called upon to select goods, materials, objects, etc., for combination to produce pleasing effects. Plate XXVIII gives results of lessons in selective art as taught by Clara E. Glover, special teacher in art in the John Winthrop School, Boston. While this work is done in the sixth and seventh grades, it is not too simple for high schools where but little of this work has been attempted. Miss Glover says:

Plate XXVIII represents work in costume design done in grades VI and VII. The aim of these lessons was to develop good taste in dress.

The problem given the girls in grade VI was to design a hat and plan an analogous color scheme for it. The boys were asked to plan a tie, collar, and cap which should be harmonious in style and color.

The Method. Three ninety-minute periods were given to this work. Water-colors were used.

In the first lesson good examples of trimmed hats were shown and discussed. The children found that the principal lines of the hat should be emphasized in the trimming which should be kept simple. Quick sketches of hats were then made at the board by the teacher to show the application of the principles learned. Incidentally, the laws of perspective governing the drawing of curvilinear objects were reviewed. Attention was drawn to spacing the hats on the paper, after which the girls were set to work. The boys then discussed the type of necktie and collar best suited to each style of hat. Each boy next drew three sets and after applying chalk to the collars covered them with a wash of water. When the necktie was to be a plain one, a simple stickpin afforded a chance for a bright touch of color.

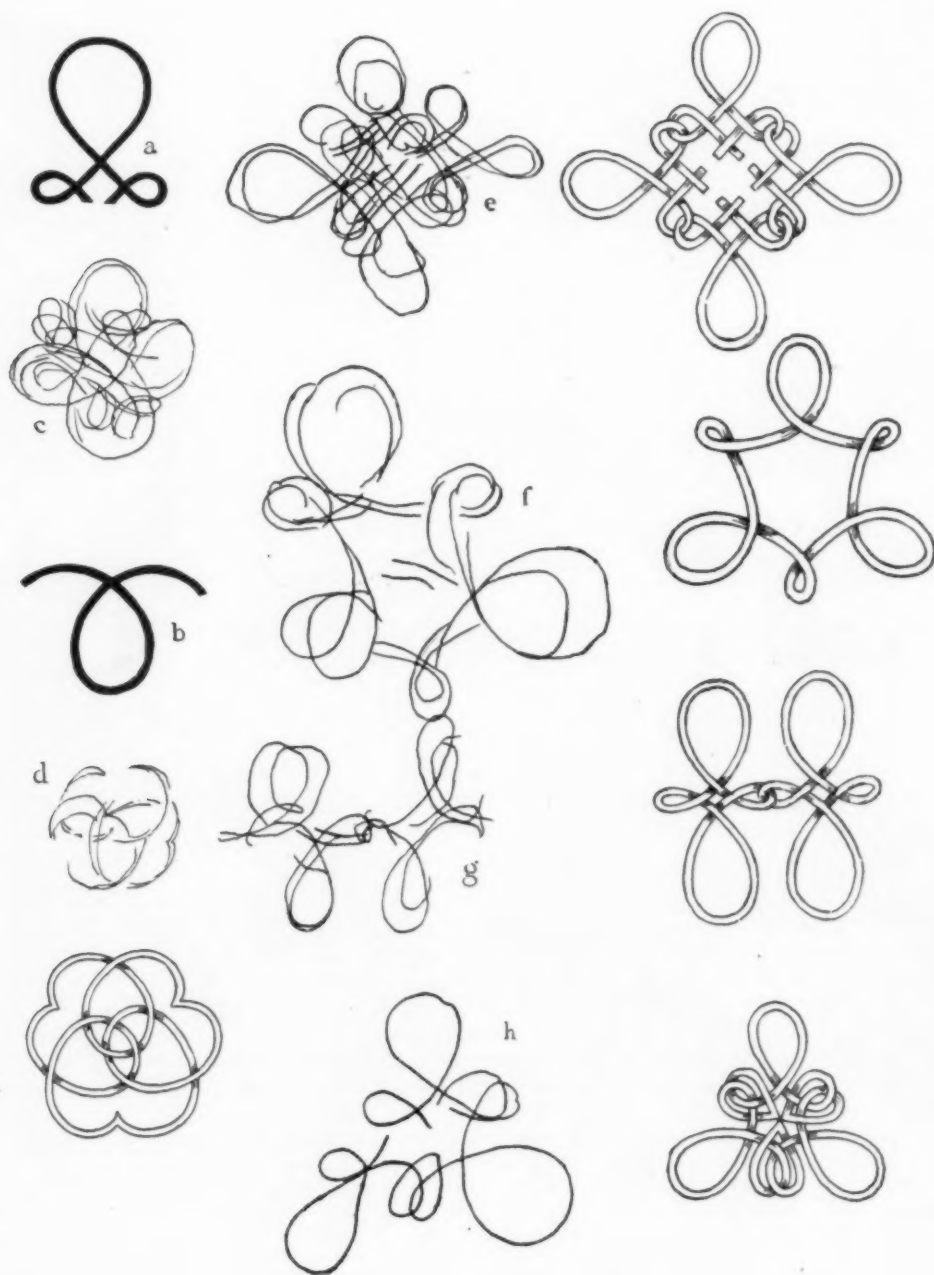


PLATE XXIX. EXAMPLES OF SHUT-EYE DRAWING, FOR EMBROIDERY INTERLACINGS.
BY PUPILS UNDER THE DIRECTION OF R. CATTERSON-SMITH, BIRMINGHAM, ENGLAND.



In the second lesson the problem of applying analogous color harmonies to hats and neckties was worked out, samples of materials, such as silks and feathers, having been previously collected by the class. The children took hold of this work readily as they had already worked out a similar scheme in furnishing a room.

In the third lesson each child made and colored an enlarged copy of his best sketch.

SHUT-EYE DRAWING. From England comes a new exercise in visualizing. A few illustrations of the method are shown in Plate XXIX which are described as

PLATE XXX. A GROUP OF USEFUL THINGS MADE BY BOYS IN A SUMMER CLASS, PROCTOR, VERMONT, CONDUCTED SO THAT THEY WOULD RATHER WORK THAN PLAY.

follows in the handbook of the Municipal School of Art, Birmingham, where Mr. R. Catterson-Smith is Director of Art Education:

The teacher draws on the blackboard a unit such as is shown in black on the Exhibit. The student is asked to observe that unit (such as a or b) and then to make an effort to combine two, three, or four units in his mind's eye. In order to do this he closes his eyes and when he conceives a combination which pleases him, he endeavors to draw it with his eyes still shut. After he has made the shut-eye drawing (c, d, e, f, g, h) he opens his eyes, and draws as well as he can a finished rendering of the combination he saw in his mind's eye. The object of drawing with the eyes closed is merely to aid in concentration by cutting off surrounding objects from the student's sight, not at all with the idea of

making accurate drawings, though that might be aimed at, as has been recently shown by excellent renderings, in clay, of animals by blind children. Exercises of this sort are taken by the students every morning for one hour. This exercise is considered the beginning of design. No rules of combination are laid down by the teacher, the students merely using the inherent tendency we all possess to arrange forms symmetrically.

ELEMENTARY FURNITURE. Plate XXX shows some furniture made by summer school students under the instruction of Joseph V. Baron, Proctor, Vt., who thus describes his experience:

The joy of work was fully demonstrated by the boys of the public schools of Proctor, Vt., during the summer course in manual training. The six weeks course allowed each class two days a week, having morning and afternoon period of three hours; but six hours was not sufficient for these youngsters. They were at the school at 8 a. m. and permission was given to commence work at 8.15; when recess time came an earnest request was made to abolish it. At 1.15 they were on hand to continue their self-imposed pleasurable task until 4.30 and still cried for more. Pleas were made to come in for additional time just to finish some nearly completed work or to just commence a new piece. Who has the heart to refuse a boy when he asks to be allowed to work, and who could have refused them the permission to all go in swimming one hot afternoon at 4 p. m. What an opportunity to show their ability in swimming before their teacher! A happier group of boys I never saw.

The school board made no restrictions regarding the amount of material to be used, and considering the ages of the boys which ranged from nine to fourteen, the result in finished products was beyond all expectation.

The folding stand table shown here (the larger in the group) had the standard stained gray; the top, having a beautiful grain, was left natural and given a highly waxed finish. The taborette was waxed before assembling. The basketry was dyed various colors. Can you doubt that these boys enjoyed their summer study when they continually expressed the desire for manual training for each day of the week? I may say that the instructor enjoyed being with a group of boys who could find as keen a pleasure in work as in play. What was the cause of all this? Was it the bracing mountain air? Was it the chance to exercise the creative or possessive instinct? Or was it just the joy of work?

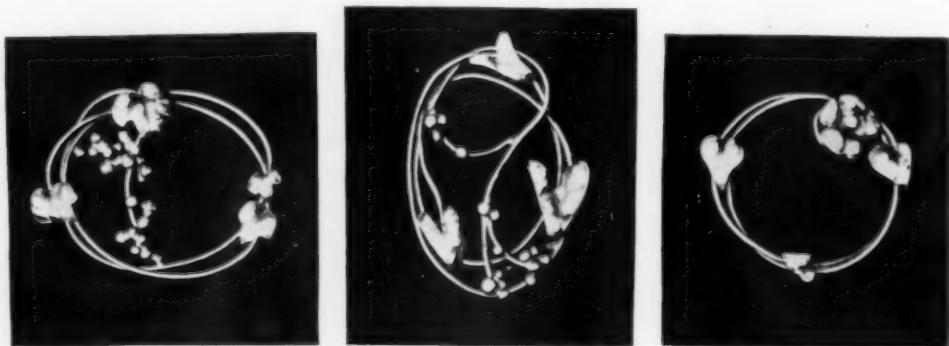


PLATE XXXI. ELEMENTARY JEWELRY, SUCCESSFULLY PRODUCED BY PUPILS UNDER THE INSTRUCTION OF MISS RACKLE, SCHOOL OF INDUSTRIAL ART, TRENTON, N. J.

ELEMENTARY JEWELRY. Plate XXXI shows three pieces of jewelry photographed and forwarded to *THE SCHOOL ARTS MAGAZINE* with the following letter from Miss Minnie C. Rackle, instructor in metal work and jewelry in the School of Industrial Arts, Trenton, N. J.:

Your department, of "Good Ideas from Everywhere" is always interesting to me. I have derived help from it at various times. Perhaps this bit from my own experience would be of use to someone. Enclosed is a photograph of pins which I give as a problem to students in elementary jewelry, with great success. It requires very little skill and the result is very satisfactory. I obtained the idea from French jewelry though that is not made in the same way. The French make this sort of work from silver plate by sawing and filing, which of course, requires great skill to produce a satisfactory result. I use a scroll or twist of wire (usually 20 gauge). The flowers and leaves are made on a lead block with embossing tools. The free composition also is good for the student. Pendants, rings, etc., may be made in the same manner and if desired, a stone can be used also.

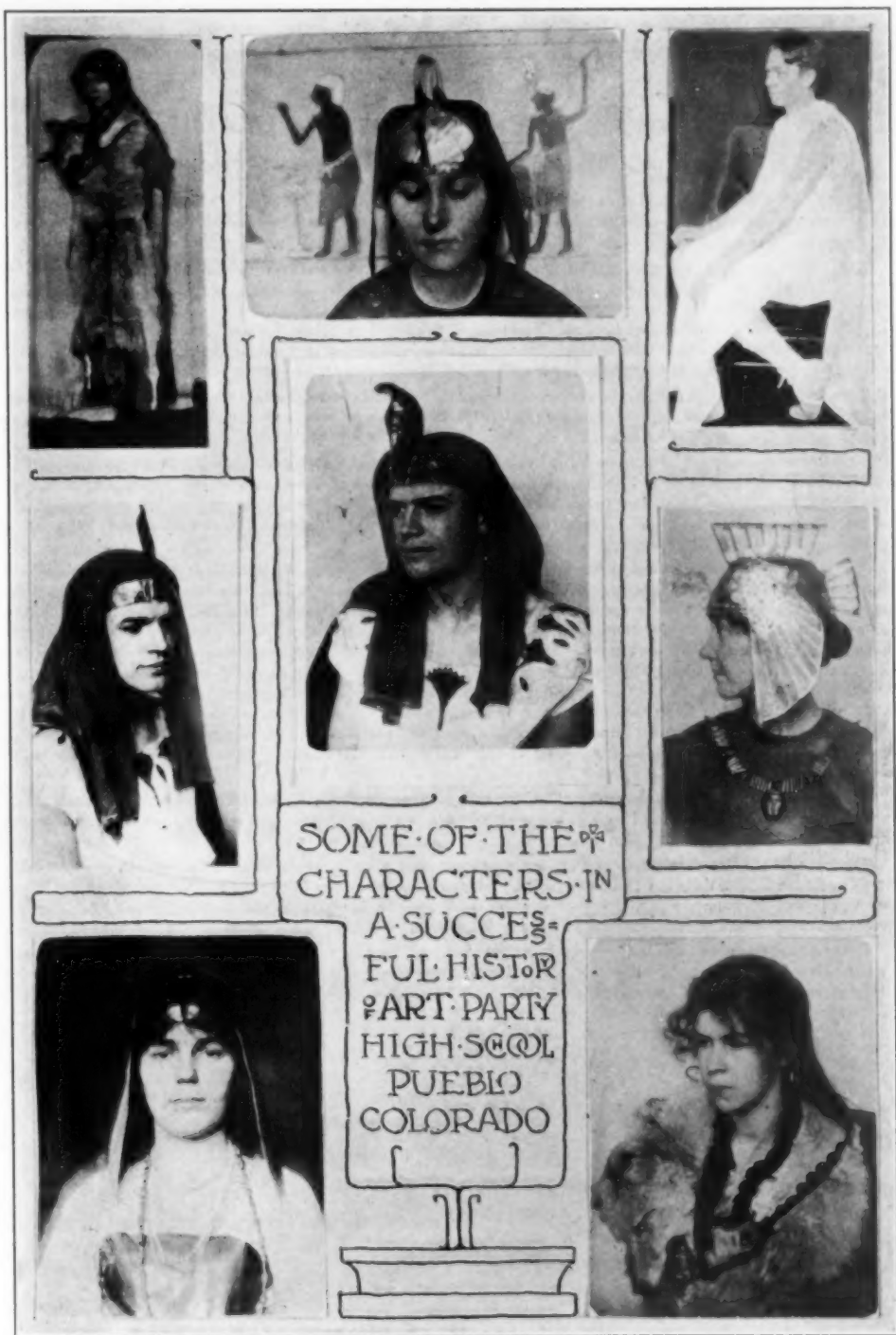


PLATE XXXII. PREHISTORIC AND EGYPTIAN COSTUMES
MADE UNDER THE DIRECTION OF ELSIE LEITCH BOWMAN.

LIVING HISTORY OF ART. Plate XXXII gives a hint of the beauty achieved in a History of Art Party given in Pueblo, Colorado. Here is Miss Bowman's letter about it:

I must tell you about our History of Art party. The History of Art is a new study in our high school this year, and we have a very enthusiastic little class who have elected it, meeting once a week.

Just before Christmas the idea suddenly occurred to me that a historical party would be a fine thing to make concrete and to fix in the mind what had been studied. We were just finishing Roman Art, which seemed a good place to stop and take breath.

The class consisted of only thirteen members—several of these being teachers who had been anxious to take the work. They were all delighted with the idea. We planned to have it the second week after Christmas. Each member of the class was to represent some person of some country which had been studied; and not only must the costumes be as accurate as possible, but each student must be prepared to answer any questions that might be asked by our guests about not only the art but also the life and customs of the people in that country at the time represented. All the decorations, entertainment and refreshments must also be historically correct.

This meant a great deal of research work—much more than any classroom topic for study would call forth. During the Christmas vacation week, in spite of holiday festivities, the class, such was their enthusiasm, found time to plan and to work on the costumes and to make the invitations.

For the invitations they decided to use a scarab for the heading and for the seal. A woodblock scarab was cut and with green ink the heading to each invitation was stamped. These were then hand-lettered, rolled and sealed with green sealing wax, stamped with another scarab made by one of the boys of the class by carving it first from sandstone and then making a mold with lead. The invitations required some time to do, as a large number were sent, but the enthusiasm was equal to any amount of labor.

The large decorations consisted of a number of drawings from reliefs, paintings and the architecture of the different countries studied, made with charcoal, colored crayon, and paint. Some of the subjects illustrated, all of which were suggested and selected by the students themselves, were prehistoric cave drawings, Egyptian wall paintings, the Assyrian wounded lioness and winged bull, the Parthenon, and a Pompeian view in color. Egyptian jewelry was made from sealing wax and an Egyptian god was modelled from clay. Over the door was a winged globe made for the occasion. The pillar in the center of the room inspired the construction with crepe paper, green tissue paper and real cocoanuts of a palm tree which reached the ceiling, with some stage grass at base forming an oasis. Nearby was erected a throne for Ptolemy and Cleopatra. The sense of humor also developed somewhat in the wooden horse of Troy, constructed out of a saw horse with double pasteboard head and neck between which appeared the mane beautifully clipped (it being a long side bristled dust brush) and the tail was a bottle washer. The purple reins were labelled the "reign of Priam."

Among the characters represented by the class were prehistoric people, Queen Taia, Ptolemy, Cleopatra, and a mummy from Egypt, an Assyrian king and subjects, Pericles, a Roman senator, and several other Greek and Roman characters.

There was some Egyptian music and an Assyrian sang some songs quite Assyrian in feeling. A special number was a Greek dance by a little girl from Denver who happened to be visiting in town. Among the refreshments were manna (sandwiches), locusts and wild honey (cracker jack), garlic (lemon drops), ambrosia (fruit salad), dates, figs, olives and nectar (punch). I enclose a few of the kodak views of some of the costumes.

I am writing you about this because you have been here and because you are interested in all school enthusiasms, of which this was a severe case! All worked with a desire to make everything as perfect as possible and they are already talking of having another at the end of this year.

Enabling the children to make something or do something which is acceptable to other people ought to be a leading object in every school.—Eliot.

Outlines To Help In Teaching

To discover the best and spread it abroad, has been from the first the aim of The School Arts Magazine. But the best cannot always be found, in so vast a field as that over which our readers are distributed, even by searching diligently for it. It often comes to the office by mail from some teacher who has been helped by the magazine and wishes to do something to help others in return. Invoices of this kind come with increasing frequency, and are ever welcome. They include accounts of successful lessons, samples of school work, outlines for teaching, courses of study, newspaper reports and school publications. All such matter is invaluable. Without it the magazine could not achieve its aim. Its editors and publishers hope to see it become ever more completely the medium of exchange for the ideas and ideals of earnest and generous workers everywhere.

This month we are printing three outlines of widely diverse character.

(1) MR. KIRBY'S COURSE IN ART AND ELEMENTARY INDUSTRIAL TRAINING FOR THE SCHOOLS OF PITTSBURGH, PENNSYLVANIA.

FOR NOVEMBER

Grade I.

Illustrative Drawing—Suggested by the Thanksgiving Harvest Season. Stories in the month's language work. Use colored crayons.

Industrial Training—Articles associated with the early life of the Pilgrims and the first Thanksgiving. "Colonial room with fireplace and log, table, settee, chairs, spinning wheel, clock, candle stick and rug."

Model—Simple fruit and vegetable forms.

Blackboard Practice—Loop erect and in combination. Secure facility of expression.

Picture Study—Hiawatha, Norris. Collect pictures relating to Thanksgiving Day and its history.

Grade II.

Nature Drawing—Objects appropriate to the Thanksgiving season. Paper cuttings, crayons or water colors.

Illustrate—Thanksgiving stories and stories in language lessons.

Design—Border of simple units.

Industrial Training—Model dishes, turkey, etc. Construct table and chairs and other furnishings suggested by geography and history.

Picture Study—Divine Shepherd, Murillo.

Grade III.

Illustrative Drawing—The First Thanksgiving.

Collect pictures relating to Thanksgiving.

Blackboard Drawing—Leaf forms.

Nature Drawing—Fall flowers, grains and vegetables.

Brush silhouettes and color.

Industrial Training—Construct log cabin, wigwam, canoe, etc.

Paper and Clay.

Picture Study—Landing of the Pilgrims.

Grade IV.

Nature Drawing—Brush drawings of characteristic tree shapes.

Paint fall landscape.

Brush and pencil rendering of apples and other fall fruits and vegetables.

Design—Plan design for candle shade and "all over" pattern for covered box.

Picture Study—John Alden and Priscilla, Boughton.

Industrial Training—Construct covered box. Construct circular candle shade.

Grade V.

Nature Drawing—Fall fruits and vegetables, singly and in groups. Pencil drawing and color. Associate these lessons with thoughts of Thanksgiving and the harvest season.

Design—Arrange units made last month in a stencil border design for hand-bag or curtain, color in flat washes.

Practice lettering for Christmas motto or verse, and plan for appropriate gift cards.

Blackboard Drawing—Landscapes or objects seen on way to schools.

Correlative Drawing.

Picture Study—Pilgrims going to church, Boughton.

Grade VI.

Object Drawing—Common objects, free-hand, illustrating important perspective principles. Give attention to grouping and composition.

Design—Conventionalizing of some previous nature studies for decorative purposes.

Adapt previous study of lettering and design for Thanksgiving menu, place-card or other appropriate object. Collect pictures from magazines, etc., and make illustrative drawings appropriate to the Thanksgiving season.

Picture Study—Puritans Watching for Relief Ship, or Return of the Mayflower, Boughton.

Grade VII.

Object Drawing—Pleasing groups of curvilinear objects. Shade with pencil or crayon.

Color Study—Make color notes, illustrating colors in autumn leaves and flowers.

Review study of hue, value and chroma.

Design—Make design for a circular tray or dinner plate. Fill in with tones of gray or color.

Design articulated with boys' and girls' industrial work.

Picture Study—Fighting Temeraire, Turner.

Grade VIII.

Object Drawing—Continue October work.

Make several quick drawings during the period. Repeated lessons secure more accurate impression and finer technique.

Design a vase; work for simple lines and good proportions. Appropriate surface design. Develop in color.

Design—Practice lettering and decoration for an appropriate motto. Use ornamental initial letter.

Picture Study—Frieze of the Prophets, Sargent.

Studies from great paintings, expressing them in tones of light and dark.

(2) AN OUTLINE OF METHOD IN PICTURE STUDY AND STORIES OF THE LIVES OF ARTISTS.

FROM OUTLINES IN ART AND CONSTRUCTION, PREPARED BY J. LEO FAIRBANKS AND MRS. SARA E. KARRICK, FOR THE PUBLIC SCHOOLS OF SALT LAKE CITY, UTAH.

The purpose of picture study is to acquaint pupils with masterpieces that are recognized by competent judges, to interest them in American art, and to know how to judge pictures, sculptures, architecture, and design.

Reproductions of sketches made by great draughtsmen, with mediums that the children use, should be available for study. Great artistic products are thought out by means of sketches which are usually the spontaneous and best thought of the artist.

Study systematically the pictures, statues, and other collections that belong to the building.

Good collections of illustrations would be valuable for study.

Appreciation should be the keynote of picture study. Description, meaning, history of the picture and biography of the artist are important features but must be used to understand the picture, (not taking the place of a genuine study of art form).

Preparation is necessary; teachers must be ready to lead and to direct; pupils must be ready with interest in the picture.

Interpret the picture. Eliminate irrelevant matter. Avoid asking too many questions, and asking concerning minute details. Let your attitude be one of sympathetic appreciation. Children should feel at ease and ready to communicate their ideas. Exposition is out of place. Do not impose your ideas.

Develop the study of pictures by the following steps:

1. *By asking leading questions, as follows:*

- A. The thought the artist aimed to present; the soul of the picture.
- B. The artist's ideal.
- C. Wherein does the beauty of the picture consist?
- D. How far is the scene real; how far is it idealized?
- E. Setting of the picture; city or country; indoors or outdoors.
- F. Center of interest, or main point; composition.
- G. Source of light.
- H. What is told of action or facial expression in the living forms?
- I. What is told of textures?
- J. What is told of natural phenomena, storm, wind, sunshine, temperature, etc.?
- K. What reminder of personal experience is suggested?

- L. What have you to bring to the picture from your own knowledge of what others have said or written or printed or sung?
- M. Title; interpretation.
- N. Technique; how was the original picture made; by what process is the reproduction made?
- O. A picture shows but one moment of time, what is suggested, therefore, of past or future by this picture?
- P. Memorize the picture.

2. *By giving information concerning the picture.*

3. *By relating incidents in the life of the artist.*

Is there a something about the picture that cannot be expressed in words? Is that the quality that made it necessary to express it as the artist did? If so, you may be sure your study is about right. Hang the picture before the class and let it tell its own story.

(3) FUNDAMENTAL PRINCIPLES OF FORM AND COLOR HARMONY.

Text of a leaflet for distribution in connection with an exhibit prepared for the American Federation of Arts and presented by The Art in Trades Club of New York City.

Assembling Committee:

William Sloane Coffin
Frank Alvah Parsons
William Macdougall Odom

A STATEMENT OF SOME FUNDAMENTAL PRINCIPLES OF FORM AND COLOR AS THEY ARE RELATED TO THE SUBJECT OF DECORATIVE TREATMENT IN INTERIOR DECORATION.

THE PRINCIPLES OF FORM

Consistent Structural Unity.

Leading articles of furniture, such as rugs, tables, sofas, bookcases, desks and large chairs, should be arranged so as to follow the structural lines of the room itself. Side chairs and other small articles may be informally arranged to lend variety to the room.

Balance.

Balance is the principle of arrangement through which rest is obtained. There are two kinds of balance; bi-symmetric and occult.

Bi-symmetric arrangements express dignity, repose, formality and simplicity of feeling.

Occult arrangements are more subtle and

interesting; more varied and less formal; more complicated and less certain.

Movement.

Movement is that principal of arrangement through which the eye is led from one point to another. This destroys rest. Consistent movement is a movement by which the eye is led in a consistent manner throughout the composition.

(a) Movements in opposition are distracting and unrestful.

(b) Rhythmic movements express ease and grace.

(c) Lack of movement is complete rest.

Emphasis

Emphasis is that principle of arrangement through which attention is called to only such things as are important in each composition and to these in the order of their importance.

Relative Space Division and Sequence

The division most pleasing to the eye is between one-half and one-third, for the obvious is uninteresting and the subtle is attractive. For the same reason there should not be a direct sequence of increasing or decreasing sizes.

THE PRINCIPLES OF COLOR HARMONY

Psychological Significance

Color, as it varies in hue, value and intensity by its intrinsic qualities and the association of ideas, excites certain definite thoughts and feelings in the human mind.

Hues

Blue—cold, formal and distant.
Green—cool and restful.
Yellow—cheerful, brilliant and unifying.
Red—warm, rich and aggressive.
Orange—hot, striking, but decorative.
Violet—mournful, mystic and darkening.

Value

Light color tones express youth, femininity, gaiety and informality.
Dark color tones express strength, dignity, repose and seriousness.
Colors in their full intensity are strong, loud, vital and elemental in feeling.
Colors that have been neutralized express subtlety, refinement and charm.

KINDS OF COLOR HARMONY

Analogous Color Harmonies

Analogous or blood-related color harmonies are those harmonies in which the tones used

are made by mixing two primary colors only. Such combinations as yellow and yellow-green; green and blue-green; red and red-violet; orange and red-orange; yellow and yellow-orange; are analogous color schemes.

Complementary Color Harmony

Complementary color harmony is the harmony produced by the use of opposite colors in the spectrum circuit. The principal complementary schemes are red and green; orange and blue; and yellow and violet.

Balance in Color Harmony

Colors to balance in harmony must be similar in intensity and area. If dissimilar the intensity must vary in inverse proportion to the area.

THE DECORATIVE IDEA

In General

Decoration is material added to other material for purposes of beauty.
Decoration should follow structure and give emphasis where required.
Decoration exists for the thing it decorates and not for itself.
Decoration should not interfere with use.

Backgrounds

Backgrounds should be related to the objects which are decoratively placed thereon.
Backgrounds should be less intense than objects to be shown on them.
People are the most important objects in a room, therefore, neither color nor pattern, in the background, should have a stronger attractive force than they.

Personality in the Room

The room should always express the individuality of the person for whom it is to be an environment.

Books To Help In Teaching

Literature and art are the fine flowers of the highest civilization. As Shakespeare has it:

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;

In literature are garnered up the thoughts which have moved the world and guided, all unseen, the history of man. Worth more than all the money ever piled up are the happiness, the delights, the help which literature has given to the children of men. A purely material existence, a wholly material civilization, are joyless, for it is only the things of beauty that are joys forever.

HENRY CABOT LODGE.

A New Book On Design

From the Sunset Publishing House of San Francisco issues a new star, or at least a new book on Design to be added to our starred list.* The author is Arthur B. Clarke, Associate Professor of Graphic Art, Leland Stanford, Jr. University. Here are a few sentences from his Introduction:

"The art value of crafts products in textiles, metal, furniture, and the graphic or printing arts has increased so rapidly during the past fifteen years that the result is nothing short of revolutionary.

"The greatest factor in this revolution has undoubtedly been the teaching of design in the schools. Whether this factor has been the primary or creative force or merely the means of stimulating a wide interest and making known the pleasure to be enjoyed in the applied arts, the fact remains that a healthy love of artistic craftsmanship has come about and that art-teaching is largely responsible. It is not too much to claim that art-teaching methods which have been so important in this movement, even though not perfect, must still be essentially sound and vital.

For many years, previous broadly speaking to 1900, the study of design in American schools was synonymous with a study of the so-called "periods"; the practise of design consisted in the reproduction of historic styles of ornament. The new method has sought to substitute for this servility the vital growth of art through the use of fundamental principles by which new

forms should be created, forms which should stand the test of all art canons.

"One should remember that the most expressive refinement should be made on the object itself by the last caress of the tool; the finished vase or jewel is the goal of design and not the drawing of it. At the same time a persistent effort to make first a good design on paper, and as clearly as possible like the finished product, is necessary to becoming a good designer or a good craftsman; it induces clearness of thought and saves blundering. A good craftworker masters the tools and materials of his craft and uses them with precision and understanding, his heart is set upon their proper use, but the most universal testimony of experienced craftsmen is that the most important thing to them is the ability to design. This fact is fundamental and deserves earnest consideration. In all the arts of design, including architecture, painting and sculpture, it is only the creator, the one of sound judgment, who becomes a master. The designer and not the craftsman determines what shall be."

The book consists of eleven exercises, with as many plates (7" x 9") crowded with illustrations. These exercises cover the whole range of design as commonly taught in elementary and high schools. Of the twenty-eight pages an area equal to five whole pages is blank! It's a pity this space was not utilized. More of Professor Clarke's wise comment and instructive illustrations would have been welcome.

Books which promise to be of especial value to teachers of drawing and handicraft are starred () and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company.

A New Book On Drafting

"Although there are many excellent works on the market covering in a more or less complete way the subject of Mechanical Drawing and Practical Drafting, it has been my experience that most of these are not sufficiently extensive and practical to admit their use in schools where it is necessary to devote a large amount of time to the subject, or in classes composed of men wishing instruction of a practical nature. The course as herein presented has proven its worth, and large numbers graduated from it have experienced no difficulty in securing and retaining drafting positions. Sufficient ground is covered in the elements of Mechanical Drawing to insure a solid foundation for the work of a more practical nature following.

"I hope that this book will prove to be all that I think it to be. I am exceedingly anxious to make any desirable improvements and would therefore welcome suggestions from either the teacher or the man in the office."

Such is the Preface by the author, Charles H. Sampson, Head of the Technical Department, Huntington School, Boston. The Plates are reproduced from drawings of the excellence obtainable by ordinarily good instruction.

Three Books On Appreciation

(1)* *How to Appreciate Prints*. A second and revised edition of this standard work by Frank Weitenkampf, Chief of the Print Division of the New York Public Library (reprinted four times since its publication, 1908) has just come from the press. Thirty-three efficient illustrations add to the attractiveness of this excellent book.

(2) Some appreciation of one of the significant movements of the time may be gathered from *Readings in Vocational Guidance*, by Meyer Bloomfield, Director of the Boston Vocation Bureau. It contains significant magazine articles, addresses, and other contributions to the literature of the subject, many of them not published elsewhere. For the first time since the active beginnings of the vocational-guidance movement this material is made available.

(3) Appreciation of the significance of *Handwork as an Educational Medium* may be strengthened by reading the book of that title by Dr. Philip Boswood Ballard, of London. The author concludes that motor activity is more important in the earlier stages of education.

NOVEMBER

*The feathers of the willow
Are half of them grown yellow
Above the swelling stream;
And ragged are the bushes
And rusty now the rushes,
And wild the clouded gleam.*

*The thistle now is older,
His stalk begins to moulder,
His head is white as snow;
The branches all are barer,
The linnets song is rarer,
The winter cometh now.*

Mary Coleridge

Editorial Comment and News

THE AWARDS

OF THE INTERNATIONAL JURY OF THE PANAMA-PACIFIC EXPOSITION, SAN FRANCISCO, 1915, FOR THE ART EDUCATIONAL EXHIBITS, ARE AS FOLLOWS:

GRAND PRIZE

Sophie Newcomb College, New Orleans, La.,
for its excellence in art.

MEDAL OF HONOR

Minneapolis School of Art.
California School of Arts and Crafts, for
excellence of installation of exhibit.

Collaborators:

California School of Arts and Crafts, in
the installation of the entire exhibit of
Fine, Applied and Manual Arts in the
Palace of Education, Mr. F. H. Meyer,
Principal, a *Gold Medal*.

Gold Medal

American Crayon Co., for commercial exhibit
of crayons.
American Crayon Co., for art exhibit.
Academy of Fine Arts, Chicago.
California School of Arts and Crafts, (Model
Studio).
California School of Arts and Crafts (Draw-
ings, paintings and murals).
Crocker and Horace Mann School.
Chicago School of Applied and Normal Art.
Chicago Elementary Schools.
Chicago High Schools.
Comins, Eben F., School of Art.
Harvard University.
Los Angeles High School (System of Draw-
ing).
Minneapolis Public Schools.
Northern Illinois State Normal School.
Oakland School Department (Model dining
room).
Public and Endowed Schools of San Fran-
cisco, with the following participants:
Coggswell Polytechnic.
Girls' High School.
Mission High School.
Monroe Grammar School.
Polytechnic High School.
Wilmerding School.

Pratt Institute, Brooklyn, N. Y.
State Reformatory, Pontiac, Ill.
St. Louis Public Schools.
Springfield, Mass., High School (Model
Room).
State Normal School, San Jose.
West High School, Minneapolis.

Silver Medal

Alameda Schools.
Alameda High School.
Art Institute of Chicago.
Berkeley High School.
California School of Arts and Crafts (Pot-
tery).
Chicago Normal School.
Denver, Colorado, High Schools.
Gulfport, Miss., Public Schools.
Jamestown, N. Y. Public Schools.
Leland Stanford, Jr. University.
Los Angeles State Normal School.
Newark Public Schools.
Public Schools of Oakland (Drawing).
Ralph Helm Johonnot Studio.
San Francisco Institute of Art.
Santa Barbara High Schools.
St. Louis School of Fine Arts.
Syracuse University.
Salt Lake City Public Schools.
Teachers College, Columbia University.
Trade School Hospital of Hope.
University of Nevada.
West Division High School, Milwaukee.

Bronze Medal

Albany School of Fine Arts.
Baltimore Public Schools.
Bristol Public Schools.
Crocker Intermediate School.
Cross Transparent Drawing Class.
East Orange Public Schools.
Johnstown, Pa., Public Schools.
Institute of Applied Arts.

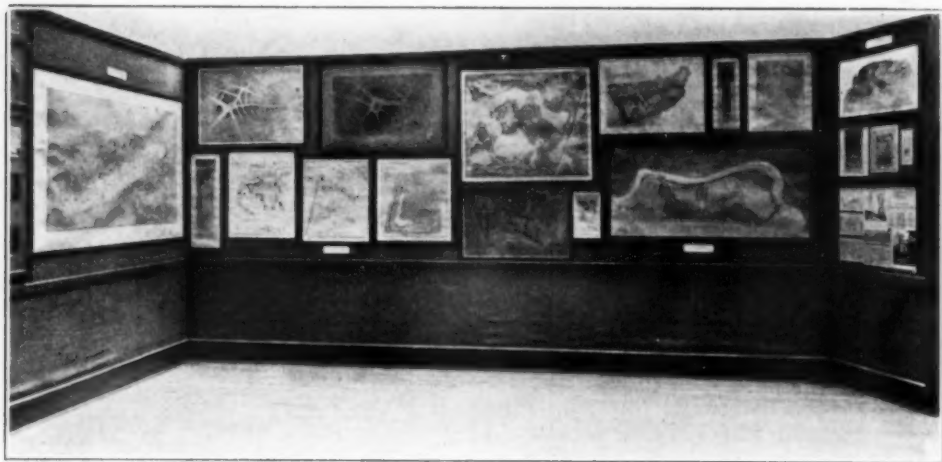


PLATE I. A TYPICAL WALL EXHIBIT. LANDSCAPE ARCHITECTURE FROM HARVARD UNIVERSITY.

Leland Stanford, Jr. University.
Manual Arts High School, Los Angeles.
Oakland, Cal. Intermediate School.
Ontario, Cal. Public Schools.
Oriental School of San Francisco.
Public Schools of Chicago.
Salt Lake City Public Schools.
San Mateo High School.
Santa Barbara High School.
Seattle High School.
Seattle Public Schools.
State Normal School, Santa Barbara.
Warrensburg, Mo., Normal School.

Honorable Mention

Hyannis, Mass. State Normal School.
Minneapolis Institute of Art.
Richmond Public Schools.
Richmond High School.
St. Walburgha's Academy.
St. Paul Institute of Art.
E. Spencer Mackay Studio.

Other Awards

City of New York, for art exhibit,	MEDAL OF HONOR
Cuban Government, Academia de San Alejandro	Gold Medal
CHINA: Shanghai Girls' Art Training School	MEDAL OF HONOR

Embroidery House of Wushi, Kiangsu,
MEDAL OF HONOR
School of Fine Arts, Canton City,
Silver Medal

with following participants:

Tai Ho Girls' School, Kiangsu.
Chen Kwen Girls' School, Kiangsu.
Girls' School, Tung Hen, Kiangsu.
Kin Chen Girls' School.
Yii Sang Girls' School.
Lu Ling Girls' School, Kiangsu.

Zikawei Orphanage, Shanghai,	<i>Silver Medal</i>
Hengsha Girls' School,	<i>Gold Medal</i>
Agricultural School, Nanchang,	<i>Silver Medal</i>
Shetze Girls' School,	<i>Bronze Medal</i>
Shanghai School of Art,	<i>Bronze Medal</i>
Girls' Middle School of Shanghai,	<i>Silver Medal</i>

Porcelain Refining School,
Honorable Mention

JAPAN: Fine Art School for Girls, Tokyo,
MEDAL OF HONOR
Special School of Painting, Kyoto City,
Gold Medal

PHILLIPINES: Bureau of Education (Applied design in industrial work) MEDAL OF HONOR

PHILIPPINE PRIVATE SCHOOLS

Liceo de Manila	Gold Medal
Institute de Mujeres.	Silver Medal

CONGRATULATIONS

While heartily congratulating all who have received such high approval of their work, *THE SCHOOL ARTS MAGAZINE* wishes to make special mention of several exhibitors:

(1) Ellsworth Woodward who planned and inspired the exhibit of the Sophie Newcomb College which won highest honors, the coveted Grand Prize.

Born in Massachusetts, trained in the North and in Europe, Mr. Woodward went to New Orleans as a young man, and has put his life into the building up of a strong art and handicraft department of collegiate grade. That he has succeeded brilliantly, everybody knows. Newcomb Pottery and Newcomb Embroidery have an international reputation.

The Newcomb Exhibit was in the form of a model room. The furniture, the accessories of every kind, even to the stand for holding the printed matter for visitors, and that printed matter itself, in form, in color, in arrangement, in every detail, reflected the Newcomb ideals, beautifully. It did exactly what such an exhibit is supposed to do. It gave the impression that the display was honest; that while prepared for the occasion it was not an exceptional achievement; that it exemplified in quality the normal output of the institution. It was altogether worthy of the highest honor. Nothing could have been added and nothing removed to improve the effect.

(2) F. H. Meyer, the power behind the California School of Arts and Crafts.

Mr. Meyer was trained abroad. He is a practical draftsman designer, architect, metal worker, and wood carver.

Moreover, he is an inspiring teacher. Under conditions that would have ruined men of less pluck and power Mr. Meyer has built up at Berkeley one of the strongest art schools in the country.

To Mr. Meyer, more than to any other one man, is due the credit for the attractive installation of the entire Art Educational Exhibit. With the enthusiastic co-operation of his students, he was able to plan and to carry out in detail the most satisfactory setting such an exhibit ever had at a world's fair. The whole thing was made a school problem, from the sub-division of the assigned space to the stencilling of the burlap to give distinction and enrichment to the principal entrances. The photographs reproduced herewith will give a hint of the installation. Mr. Meyer and his students were obliged, in many cases, to plan even the arrangement of the material presented by individual exhibitors. That the International Jury recognized in the installation itself an exhibit of the California School of Arts and Crafts, and gave it so high an honor, is almost as great a credit to the members of that Jury as to Mr. Meyer himself.

(3) C. Edward Newell, Director of Drawing, Springfield, Mass.

Mr. Newell is a graduate of the Massachusetts Normal Art School. Students in the high schools under his direction produced in eighteen weeks a model school reception room with all its furnishings as described and illustrated in the last May number of *THE SCHOOL ARTS MAGAZINE*. The School Committee of Springfield sent Mr. Newell to San Francisco to install this exhibit.

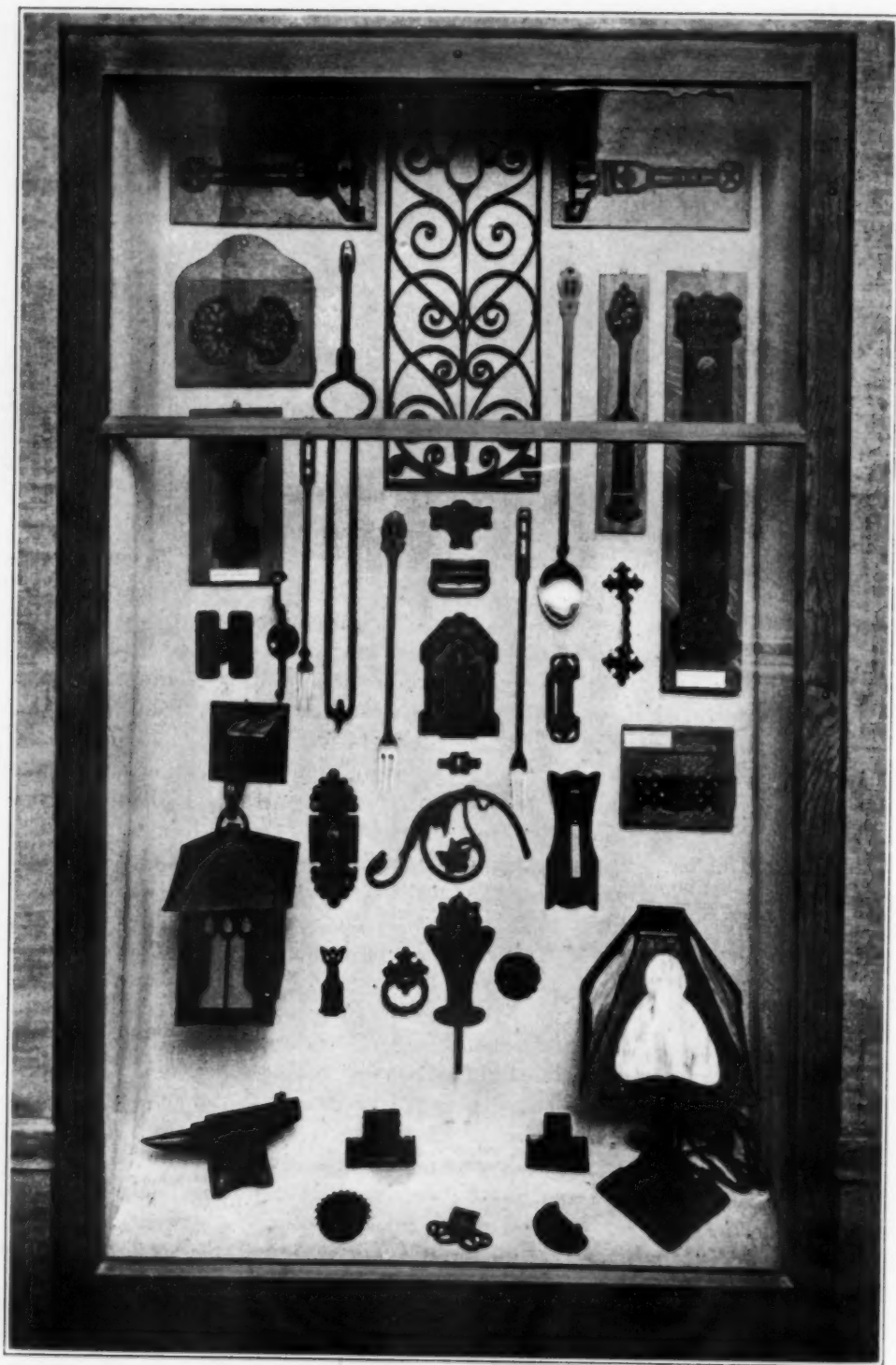


PLATE II. A TYPICAL CABINET EXHIBIT. HANDICRAFT FROM THE ILLINOIS STATE REFORMATORY.



PLATE III. A TYPICAL VIEW IN THE ART EDUCATIONAL EXHIBITION. THE PUPILS OF THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS, UNDER THE DIRECTION OF MR. F. H. MEYER, WERE RESPONSIBLE FOR EVERY DETAIL OF STRUCTURE, COLOR, AND ARRANGEMENT.

The result proved their wisdom. There were six model rooms in the exhibition by pupils of high school grade, each installed under the personal direction of the local supervisor. The Springfield room won first place in this group.

(4) Miss Florence A. Ellis, until recently Director of Drawing, Cleveland, Ohio.

Miss Ellis had charge of the room containing the American Crayon Company's art exhibit. The walls of this room were hung with what was undoubtedly the most extensive, the most surprising, and the most beautiful display of crayon work ever brought together. The color scheme of the whole, the hanging of the framed examples, the arrangement of the furniture in a room originally of most unpromising awkward shape, and the lighting, were all so well managed as to call forth the involuntary commendation of almost every visitor.

Other exhibitors who grasped the situation, and produced effective exhibits, having a distinctive character of remarkable beauty, were Miss Emma M. Church of Chicago; Mr. Eben F. Comins of Providence, R. I.; Miss M. Emma Roberts of Minneapolis; Pedro J. Lemos of San Francisco; Miss Mary Moulton Cheney of the Minneapolis School of Art, Minneapolis; Miss May Gearhart of Los Angeles; Mr. Arthur Dow, and Mr. Walter Scott Perry of New York; and the Bureau of Education of the Philippine Islands.

HOW THE AWARDS WERE MADE

Undoubtedly, in the minds of those who may be somewhat disappointed with the findings of the Jury, a question will arise as to the justice of the awards.

That is but natural. But to anyone who served on the jury under such a Chief as Mr. Alvin E. Pope, the question finds an immediate answer and that answer is this: The awards were made on as fair a basis as could be devised, and made without the slightest prejudice or partiality.

For example, consider the procedure in the case of Art Education.

The Group Jury consisted of a Chairman, a Vice-Chairman (from a foreign country) and a Secretary. These three called to their aid three experts in art education, one representing the United States, one the Philippine Islands, and one the Argentine Republic.

Blanks were devised and printed as follows:

SPECIAL EDUCATION IN FINE ARTS

Group 8

FINDINGS OF THE JURY

Exhibitor.....		
Address.....		
Consideration.....	Allowance	Rank
1 Relation to present day life.....	25%	
2 Effectiveness of display.....	10%	
3 Excellence of color.....	20%	
4 Excellence in form.....	20%	
5 Pedagogical values.....	10%	
6 Originality.....	15%	
Totals.....	100%	
		Chairman
		V. Chairman
		Secretary

A blank was filled out for each individual exhibit, and the first findings of the Jury were reviewed in some cases as many as five times before an agreement was reached as to the justice of the ranking. The report of the Group Jury, together with all the data furnished by the blanks, was then reviewed and passed upon by a Department Jury, composed of the Chairmen and Vice-Chairmen of the Group Juries in that Department; and finally, again

reviewed and passed upon by the Superior Jury, composed of the "Commissioners General of the nine foreign countries occupying with exhibits the largest amounts of space in the exhibit palaces, the Chairmen and Vice-Chairmen of the Department Juries, the Chiefs of the Exhibit Departments, a member of the United States National Commission and a member of the California State Commission. That personal considerations of any kind should influence the final awards is beyond the limits of credibility.

A MEMORABLE DAY

On Art Education Day, August 18th, an enthusiastic audience gathered in "Theatre No. 1" in the Palace of Education to witness the presentation, by a Representative of the Panama-Pacific International Exposition, of a Commemorative Bronze Medal to the "Art and Manual Training Teachers Associations" of the United States. Mr. Royal B. Farnum, Inspector of Industrial Art for the State of New York and Chairman of the American Committee for the International Congress on Art Education, received the medal, and in his brief response expressed his belief that art instruction in the common schools is largely responsible for the present healthy attitude of the people toward artists and their work. Other speakers on this occasion were Miss Florence A. Ellis, Mr. C. Valentine Kirby, Professor A. B. Clark of Stanford University, Mr. H. Shugio, Imperial Art Commissioner for Japan, and Dr. Robert Harshe, Assistant Director of Fine Arts for the Exposition.

Mr. Farnum announced the indefinite

postponement of the International Congress which was to have been held in Paris, 1916, and expressed the hope that a meeting of the Congress might be held sometime in the United States.

THE NEW COVERS

The covers of the SCHOOL ARTS MAGAZINE this year will illustrate the theory that any color in *middle value* looks well in combination with white and black. The September cover was a middle value yellow; the October cover, a middle value yellow-red; this cover, a middle value red. The colors of succeeding numbers will follow the cycle of the seasons, growing cooler through the winter, and gradually changing to green with the coming of spring. All these colors will match as closely as possible the Munsell middle value colors, but not necessarily the $\frac{5}{5}$ colors. The yellow was $\frac{5}{5}$; the yellow-red, $\frac{5}{7}$; the red, $\frac{5}{6}$. Owing to the many variable factors in the process of printing the covers may not match the standards perfectly, but they will be near enough to prove the truth of the theory.

The reason the old printers were so fond of vermilion with black on white paper is because that pigment is the only one they had that comes to full chroma in middle value. Of course they did not know that. What they knew was that it looked best. We now know why it looks best. *Purity* of color is always an element of beauty, especially when a pure color is so combined with neutrals that it shines like a jewel. In so large an area as that of the cover of this magazine, and where the color becomes the predominant note, a pure color is too intense. The cover is to be

seen at arm's length only. An area of pure color of this cover size would speak with a voice that could be heard a half-mile,—a voice out of place in a drawing room!

Speaking of Mr. Munsell's System of Color Notation, these two letters may be of interest:

Dear Sir:

Since your magazine has adopted Mr. Munsell's system of color terms, I hope that you will be willing to answer a few questions that puzzle me.

I can see a good reason for having five standard colors, because, with the five intermediate colors this makes ten hues, and this is a system of tens. Can you tell me why the color circuit reads "the other way around" and why it begins with Blue? Is there any reason except that it is the order used by Newton?

In order to help us make the transition from a system of six standards, will you tell the "Munsell name" for what we used to call standard R, standard O, Y, G, B, and V? That is, tell the value and chroma of each. (Milton Bradley standards.)

Is neutral gray "ideal" in chroma, as white (N^{10}) and black (N^0) are in value, so that it is right to call our ordinary neutral gray (N_1) first chroma, as ordinary white is ninth value and black is first value? But how can it be N if it is *first* chroma? For it would be first chroma of some color—and of what color? Yet what can it be if perfect neutrality of gray is impossible, except in the photometer?

We used to make a color scale of five intensities: Full intensity, $\frac{3}{4}$ int., $\frac{1}{2}$ int., $\frac{1}{4}$ int., and neutral gray. Will a corresponding scale of five chromas be named: ninth chroma, seventh, fifth, third, and first chroma?

Is the following list of names of values right:

For W = Ninth value N^2
 HL = Eighth " N^8
 L = Seventh " N^7
 LL = Sixth " N^6
 M = Fifth " N^5
 HD = Fourth " N^4
 D = Third " N^3
 LD = Second " N^2
 Blk = First " N^1

I am sure you will think I need enlightenment, for I am going to try to teach this system this fall. I have not found the answers to these questions in "Color Notation," "Color Balance," or in my recollection of Mr. Munsell's talks on color in art school days, and I shall be very grateful for your assistance.

Supervisor of Drawing.

My dear Supervisor:

Mr. Bailey has referred to me your inquiry as to the "five intensities," the "six standards" and the order of the hue circuit,—all interesting points to which I shall try to give simple but perhaps too condensed answers; if so pray ask for more details.

(I) It is a mistake to assume all colors of equal "intensity," i. e. chroma. Hardly two pigments are similar in chroma. Measure proves that blue-green is only half as chromatic as its complement vermilion, as shown in the diagram where half the intensity of red is equal to "full intensity" of the blue-green. The facts are clearly shown in the charts of the Color Atlas.

BG $\frac{5}{8}$ 4 3 2 1 1 2 3 4 5 6 7 8 9 10 $R_1 \frac{5}{8}$

BG $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{2}$ N $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ R

(II) The six so-called "color standards" are unfortunate to say the least. The orange is almost red, the red distinctly crimson, while the blue is the well known purple-blue of the pigment ultramarine. The intervals of hue, value and chroma are very irregular as this diagram indicates:

White 10
 9
 8 - - - - - Y
 7
 G - - - - - 6 - - - - - O
 B - - - - - 5
 4 - - - - - R
 P - - - - - 3
 2
 1
 0 Black

They mislead every beginner as to complementary hues, and so double the importance of orange as to make color balance an impossibility. See Appendix to Chapter III of *A Color*

(Continued on page viii)

THE SCHOOL ARTS GUILD

MOTTO:

"I will try to make *this* piece of work my best"

AWARDS FOR JUNE WORK

FIRST PRIZE: A Box of Nickel-plated Drawing Instruments and the Badge.

Mildred B., ——— I, School No. 20, Baltimore, Md.

SECOND PRIZE: A Box of Water Colors and the Badge.

Walter Hall, VII, Forestville, Conn.
Walter Peterson, VI, Forestville, Conn.
Mercedes Rivera, I, Catano, P. R.
Antonio Sisso, II, Catano, P. R.
Pedro Vasallo, VI, Bayamon, P. R.

THIRD PRIZE: A Miniature Masterpiece and a Badge of the Guild.

Ruth Bunnell, Forestville, Conn.
Sebastian Cerezo, III, Bayamon, P. R.
Carlos E. Chiesa, V, Bayamon, P. R.
Ella Johnson, VII, Forestville, Conn.
Helen Magnuson, VI, Forestville, Conn.
Maria C. Morales, VIII, Bayamon, P. R.
Victoria Nieves, VI, Bayamon, P. R.
Rafael Maymi, Bayamon, P. R.
Rafael Miranda, I, Bayamon, P. R.
Julio Ros, IV, Bayamon, P. R.

FOURTH PRIZE: A Badge of the Guild.

Pedro Colon, VI, Catano, P. R.
Angela Felici, VII, Bayamon, P. R.
Celia Garcia, II, Bayamon, P. R.
Jose Montilla, V, Catano, P. R.
Estella Guildermeister, VI, Bayamon, P. R.
Victoria Nieves, VI, Bayamon, P. R.
Bonzo Simouet, III, Catano, P. R.

THE ANNUAL REPORT of the Western Drawing and Manual Training Association,—the report of its Chicago Meeting, 1915, is fresh from the press. It is an attractive and valuable document. Such an illustrated article as Mr. Dettler's on the teaching of lettering is and that by Mrs. Prince on Art Training in Relation to Retail Merchandising, not to mention other important articles, are well worth the price of the report. Copies may be had from Miss Emma M. Church, Harvester Building, Chicago, for fifty cents.

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TWENTY OR MORE FOURTH PRIZES: Each, a Badge of the Guild.

HONORABLE MENTION: Each, an "H" Badge.

The number of patrons of this Magazine has increased to such an extent that it is absolutely impossible for the editorial office to handle the work unless those who submit the drawings for the contests follow directions. Pupil's name, age, grade, school, and post office address must be on the back of every sheet submitted, otherwise no notice will be taken of the drawing. The supervisor who wishes drawings returned must send postage with the drawings. If the postage comes separately we cannot promise to return the drawings, for unless accompanied by postage the drawings are immediately destroyed by the Judges.

Specimens must be the original work of children. Send only the best work, **never more than five specimens from a school.** Send flat and unsealed. They should arrive not later than December 5, 1915. Work receiving a reward becomes the property of the School Arts Publishing Co. Prizes will be mailed two weeks after awards are published. Address all work to: The School Arts Guild, 120 Boylston Street, Boston, Mass. Awards will be announced in the February number.

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EDITORIAL COMMENT AND NEWS

(Continued from page 230)

Notation, 3d. Ed. 1913. Both these "standards" and "intensities" are innocent of measure; They have been assumed or chosen to suit individual taste which fluctuates and is not stable enough to serve in education which requires impersonal and measured bases.

(III) The spectral order of hues does not vary, but like any sequence it may be read in either direction. If the Color Sphere be turned to the right it runs R, Y, G, B, P; but if turned to the left it is reversed. One should gain such a clear image of all color relations from the sphere that any color sequence would be as readily imagined as a journey east or west upon the globe.

(IV) All color is balanced and neutralized in white, which has neither hue nor chroma. Gray is darkened white. If one ascends from a mine holding a white card before the eye, the card will trace the complete scale of neutral values thus:

1	2	3	4	5	6	7	8	9
B	LD	D	HD	M	LL	L	HL	W;

0 and 10 being reserved for *ideal* white and black.

It is a pleasure to hear from you again and recall your excellent work. Please continue to ask any question that arises because it will help others beside yourself and show me what should be more clearly explained in the next edition.

Yours most cordially,

A. H. Munsell.

A WISE MAN

Dr. Langdon S. Thompson, after sixty years of continuous service in the cause of art education, has resigned his position as Supervisor of Drawing for Jersey City. Dr. Thompson has served his country as grade teacher, school principal, supervisor of drawing, college professor, and director of art education, and as an efficient teacher in a half dozen important teachers' organizations, including the N. E. A. He has a wide reputation also as a lecturer and author. Many of his pupils have won a national reputation. Dr. Thompson is in his seventy-eighth year, in good health, and of the same fine spirit that has endeared him personally to a multitude of acquaintances and friends. May his Indian Summer days be many,

and full of the fine things that come only to those who can look back upon a long life of honest service.

A NEW STATE SUPERVISOR

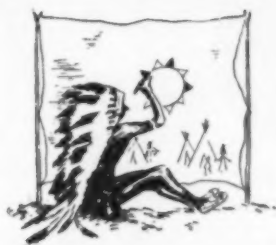
Paul E. Beck, who made a reputation as Supervisor of Drawing in Lancaster County, Pa., has been elected to the position made vacant by the resignation of Miss Rose Fetterolf. Mr. Beck is now Supervisor of Drawing and Music for the State of Pennsylvania. The position offers one of the greatest opportunities for constructive art educational work in the United States, and the new incumbent has the congratulations and good wishes of all his friends.

HELP THE BIRDS

Mr. John E. Edwards, the progressive county superintendent of Allegany County, Md., who is urging all his teachers to add the study and protection of birds to their school activities in order to arouse increased interest in all school work, has formulated the following plan of operation for Farm Journal Liberty Bell Bird Club work in the schools under his supervision:

1. Each school should build two or three bird-houses in the vicinity of the schoolhouse.
2. Each child should daily bring a small amount of grain to the teacher to be used for feeding the birds during the winter. Feeding should begin at once, before cold weather drives the birds away.
3. A clear space near the schoolhouse should be selected for the feeding ground, and birds should be fed there daily. (Bread-crumbs and grain.)
4. In the winter a piece of suet should be nailed to a branch of a nearby tree. Birds love suet in cold weather.
5. A pan, or other vessel, of water should be kept near the feeding ground.

Do you know about that Liberty Bell Bird Club? Get in touch with Lida May Briggs of the Farm Journal, Philadelphia. She will send you helpful material for use in teaching your pupils to love and care for the wild life about them.



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In writing us we would appreciate your being explicit. If an exchange is desired, be careful to explain exact condition of your camera or lens and name. Liberal cash prices or exchange values allowed for up-to-date Imported or Domestic Cameras and Lenses. Our stock just now contains a number of very fine outfits, and we will be pleased to furnish anyone on request a specially selected list suitable for their requirements. Our offerings for November are: $2\frac{1}{4}$ x $3\frac{1}{4}$ Newman & Guardia Revolving Back Reflecting Camera, R. & F. front, fitted with Carl Zeiss double Protar f: 6.3 lens, 3 double holders, plate (or film) magazine, filmpack adapter, nothing finer made, as good as new, for \$125.00; Roll Film Newman & Guardia Baby Sibyl, \$70.00; $2\frac{1}{4}$ x $3\frac{1}{4}$ Auto Graflex Junior, with Graflex filmpack adapter and fitted with Zeiss Ie. Tessar f: 4.5 lens, as good as new, \$52.50; $3\frac{1}{4}$ x $4\frac{1}{4}$ Auto Graflex, 1915 model, almost new, with f: 4.5 Tessar lens, plate magazine and adapter, \$80.00; 4 x 5 Auto Graflex, 1915 model, used only three times, Zeiss Tessar f: 4.5 lens, plate magazine and cartridge roll film holder, \$90.00; 4 x 5 Goers Ango Focal-plane Camera, with Goers Dagor f: 6.8 lens, equal to new, at \$65.00; 5 x 7 Goers Ango, with 7-inch Goers Celor f: 4.8 (new), \$83.50; 5 x 7 Goers Anschütz, in A 1 working condition, with No. 2 Goers Dagor f: 6.8 lens, \$63.50; $3\frac{1}{4}$ x $4\frac{1}{4}$ Voigtlander Alpine Camera, Series III, Collinear lens, f: 6.8, 6 holders and adapter, A1, \$50.00; 1A Graflex, Zeiss Tessar f: 4.5 lens, \$65.00; 5 x 7 Auto Graflex, $8\frac{1}{4}$ -inch Zeiss Tessar f: 4.5, also plate magazine, \$100.00; Press Graflex, Cooke f: 4.5 Anastigmat, \$100.00; 3A Graflex, and Zeiss Tessar f: 4.5 (equal to new), \$97.50; 3A Graflex, with Cooke f: 5.6 lens, \$63.50; 3A Graflex, 7-inch Zeiss Tessar, \$80.00; 3A Graflex, 7-inch Euryplan f: 4.8, \$75.00; 4 x 5 Newark Reflex, $6\frac{1}{4}$ -inch f: 5.6 Euryplan, \$50.00; 5 x 7 Newark Reflex, $8\frac{1}{4}$ -inch f: 5.6 Euryplan, \$85.00; 5 x 7 Speed Graphic, 7-inch Zeiss Tessar lens, \$67.50; No. 0 Graphic Cameras, \$20.00 to \$25.00; 4A Speed Kodaks, without lens, \$10.00 to \$15.00, cost \$50.00; 4 x 5 Goers Folding Reflex, $6\frac{1}{4}$ -inch Goers Celor lens, \$107.50, cost \$170.00; the famous "Ica" Reflex, with f: 4.5 lens, 6 holders and adapter, size $3\frac{1}{4}$ x $4\frac{1}{4}$, \$65.00; "Iculette" Model A Cameras, the finest constructed miniature cameras in the world, \$13.50 to \$54.50; No. 3 Folding Kodaks, \$10.00 to \$17.00; No. 3A ditto, \$14.00 to \$20.00; 5 x 7 Empire State Model II View Camera, $8\frac{1}{4}$ -inch Ross Homocentric f: 6.3 lens, No. 1 Multispeed Shutter, \$56.75; $6\frac{1}{4}$ x $8\frac{1}{4}$ New Improved Seneca View, with Wollensak f: 6.8 Anastigmat "Vincos" $9\frac{1}{4}$ -inch focus Regno Shutter, \$42.50; 8 x 10 N. I. Seneca View, 8 x 10 Zeiss lens and shutter, \$63.50. Many other outfits at corresponding values.

P. S.—Our Printing, Developing and Enlarging work guaranteed equal to that of any concern in the business. Popular prices.

WISCONSIN ART TEACHERS meet at Milwaukee, Nov. 4-6. The program includes an illustrated address on What the Pictures in the Daily Papers are Doing for Us, by Carl N. Wernitz, of the Chicago Academy of Fine Arts; another on the Human Side of Art Teaching, by Miss Charlotte Partridge of Milwaukee-Downer College; and a third on the educational Possibilities of a School Paper, by H. M. Kurtzworth, of Muskegon High and Hackley Manual Training School.

VOCATIONAL INSTRUCTION is the subject of a valuable bibliography recently issued by the University of the State of New York, prepared by Lewis A. Wilson, Specialist in Industrial Schools, with an introductory note by Arthur D. Dean, Director, Division of Agricultural and Industrial Education. "There has never been a time when so much valuable material on vocational education was available by the exercise of a little initiative on the part of a teacher," says Mr. Dean. This pamphlet "Bulletin No. 600" is an example of that "Valuable material." Apply to the University, at Albany, N. Y.

THE BUREAU OF EDUCATION, Division of Industrial Education, Washington, D. C., has prepared for distribution a preliminary "List of Schools in Which Trades are Taught," with the names of the directors; also a list of names and addresses of directors in charge of "Courses for the Preparation of Special Teachers (Men) or Directors or Supervisors of the Manual Arts or for Vocational Schools"; also a list of "References Dealing with Courses of Study in the Manual Arts, Household Arts, and Vocational Education." Copies of these lists will be sent to any address upon request.

MISS OLIVE WILLS, formerly of Manistee, Michigan, is now Supervisor of Drawing, Cheyenne, Wyoming. Miss Wills brings to her new position an experience and enthusiasm sure to promote sound art education in the "Mile-high State."

WENTWORTH INSTITUTE, Boston, under the Principalship of Mr. A. L. Williston, is in a flourishing condition. Two new courses have been added, one in Forging, Hardening, and Tempering, the other a Trade Preparatory course. The school is overflowing with pupils this fall.

THE THINKING HAND is the title of the latest pamphlet issued by the Inland Printer Technical School, setting forth the value of the I. T. U. Course of instruction for printers. Those interested in School Print Shops should have a copy from 632 Sherman St., Chicago.

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